GD. No B.3517

filmindia

DECEMBER
1940
ANNAS EIGHT

Bhal G. Pendharker NEWS

WHO WAS RESPONSIBLE FOR
SUCH EXQUISITE PICTURES AS

"FRONTIERS OF FREEDOM"
"RAJA GOPICHAND"
"NETAJI PALKER"
"GORAKHNATH"

Gives You A BIG PICTURE IN

FAMOUS ARUN FILM Co's

THORATANCHI KAMALA

"थोरातांची कमला"

Featuring :—SUMATI GUPTE • D. T. NIMBALKER • NANASAHEB PHATAK • BAPURAO PAWAR • CHANDRAKANT

A MOVING TENDER
ROMANCE OF THE TIMES
OF SHIVAJI THE GREAT

PRODUCED AT
FAMOUS ARUN STUDIOS,
POONA

Famous Arun's

FORTHCOMING PICTURES

(1) **MATRUBHUMI**
(IN MARATHI)

(2) **DAMAJI**
(IN HINDI & MARATHI)

(3) **KARNA**
(In Hindi-Marathi & Telugu)

Famous Arun Film Co.
Shankershett Road, **POONA 2.**

•

FOR BOOKINGS APPLY TO:
BOMBAY PICTURES CORPORATION
Ahmed Chambers,
Lamington Road, BOMBAY–7.

for
INDEPENDENT
PRODUCERS
if you want all

A 1
FACILITIES
to enable you
to produce
FIRST CLASS
PICTURES

FAMOUS ARUN STUDIOS

IS THE STUDIO
wherein you will have all these facilities which you would have had, if you had your own Studio.

•

6 PICTURES
will be produced
at
FAMOUS ARUN STUDIOS
DURING **1941**

2 Marathi	2 Telugu
1 Hindi-Marathi	1 Kanarese

MORE MILES PER RUPEE by G.I.P this XMAS

Put your holiday cash on a G.I.P. X'mas Concession Ticket and you will travel further than by any other type of transportation that wheels, floats or flies. These are the concession rates that leave several Rupees in your pocket for *more* enjoyment.

FIRST AND SECOND CLASS

Between any two stations over 100 miles apart : ONE AND ONE-THIRD single fares for the Return Journey.

INTER AND THIRD CLASS

rom Bombay, Byculla, Dadar and Kurla to ALL stations beyond Kalyan and *vice versa* : ONE AND ONE-HALF single fares for the Return Journey.

Full particulars from

THE INFORMATION BUREAU, VICTORIA TERMINUS, BOMBAY

SAFETY FIRST!

Don't let that 'Harmless' Scratch become Septic

The slightest scratch may become septic. Never neglect it! Apply Cuticura Ointment at once. It is the finest possible safeguard against festering and bloodpoisoning—the quickest, surest healer of skin eruptions and injuries. Cuticura Ointment kills any germ or poison you may pick up, and keeps the rest away until the injury is safely and cleanly healed. For safety's sake, always keep a tin of this unfailing healer.

Use Cuticura Ointment to relieve and heal

Dhobi's Itch, Prickly Heat, Ulcers, Bad Legs, Pimples, Boils, Abscesses, Eczema, Cuts, Burns, and Septic Festering Eruptions.

Sold by all Chemists and Bazars.

For cleansing skin injuries and eruptions use CUTICURA SOAP. Its extreme mildness makes it indispensable to sufferers from skin troubles. All who value appearance should make it a daily habit to wash with Cuticura Soap.

Sample of Cuticura Ointment, Soap and Talcum sent on receipt of 3 annas. Address: **Muller & Phipps (India) Ltd., P. O. Box 773, Bombay.**

Copy No. 17.

STOP PRESS

DIRECTOR KARDAR RESIGNS

Last minute news comes to us that Mr. A. R. Kardar, the well-known director, has suddenly left the National Studios Ltd., though he had a long term contract with them.

We understand that his services have been secured by Circo Productions on an annual salary of Rs. 50,000/- for directing "Swami," a social picture and "Akbar The Great," an historical costume play.

"MARCH OF TIME" IN INDIA

Producers of the "March of Time" documentaries have decided to produce a film of India. Mr. Victor Jurzens their cameraman and Mr. H. Maurice Lancaster, Director of Productions will be soon in India for the purpose. The Government of India have promised them all facilities and the result ought to be a first rate publicity for India all over the world.

We only hope that these producers also do not follow the time-worn practice of taking scenes that slander India. If they only show India as it is, Indians will be grateful.

DIRECTOR NANDA IN BOMBAY

That irresistible go-getter Jai Kishan Nanda is back again in Bombay collecting technicians and artistes for his new venture in film production in association with the Northern India Film Studios. The subject which is a popular folklore in the Punjab will be produced in the Punjabi and the Hindusthani languages.

GIRL ON THE COVER
ANIS

filmindia

Proprietors: Filmindia Publications Ltd., 104, Apollo Street, Fort, Bombay
Editor: **BABURAO PATEL**

Vol. 6 DECEMBER, 1940 No. 12

A NATION IN PROTEST

THE entire nation has condemned the action of the Iraq Government in its attempt to sabotage Indian films in Iraq.

Newspapers all over India have unanimously supported "filmindia's" Iraq agitation in different languages and without mincing matters.

The one man who has temporarily lowered the prestige of his country in the eyes of the Indian nation is the Lord Mayor of Baghdad who is suspected of being influenced by rival American interests in his hatred of Indian films. We only hope that the Lord Mayor's prejudice against Indian films is not bought by the American gold dollars. Because then the matter will hardly lend itself to an amicable settlement.

The deputation of the Indian film industry, led by Sir H. P. Mody, which waited on Mr. Caroe, the Foreign Secretary to the Government of India, has been promised a sympathetic inquiry and a quick redress of the grievances.

We hope that the Government of India take a quick decision to convey in unmistakable terms to the authorities in Iraq, how exactly Indians feel about this affair and insist upon them through the British Embassy, to respect the wishes of the Indian people in their commercial and social dealings.

It is also necessary to remind the Iraqis of the part which Indian troops have played in the past and will play again in the near future to safeguard the freedom of their country.

There are plenty of Iraqi Arabs living in our country, enjoying all the courtesy and freedom they deserve in their trade pursuits and social contacts. Moreover, as Muslims by faith, they are treated as brothers and no distinction is made because they happen to come from Iraq.

Padma Devi, our popular film star, gives a remarkably smart performance in "Hindusthan Hamara" a Film Corporation Pictu·e.

If Iraq is anxious to continue the present cordial hospitality which is extended to her countrymen in India, it is but natural that Iraq should reciprocate with equal sincerity and warmth by giving the same cordial treatment to Indians and Indian enterprise in Iraq.

We hope that this matter will be settled immediately to the mutual advantage and friendship of both the peoples.

In the meanwhile, the arrogance of three and a half million Iraqis flung in the face of three hundred and fifty million people of India gives a poor evidence of Iraq's traditions of hospitality.

RIDICULING THEIR MAJESTIES

The work of translating into Hindusthani the English commentary for the 20th Century

Fox newsreel seems to have been entrusted to people who seem to be the least equipped for it.

A case in point is the unfortunate Hindusthani, rather Urdu, commentary with the newsreel "London Resolute". The translator seems to have completely lost sight of the spirit of sacrifice and sympathy which distinguishes the original English commentary. In the Hindusthani version this basic argument of appeal has been turned into ridicule by the use of incorrect key words and by the unsympathetic phonetics of the commentator.

Their Majesties' visit to the bomb-stricken areas of London is rounded off with sentences conveying that "though this devastation continues, yet Their Majesties have their luxuries as usual."

Besides the unfortunate construction of the sentences, the tone of the commentator piles ridicule on the Royal heads.

With its present Hindusthani commentary, "London Resolute" does more useful propaganda for our enemies than for us. And this unfortunate newsreel must be immediately withdrawn from circulation as it defeats the very purpose for which it is intended.

In this respect, I have to issue a word of warning to Mr. Newbery of the 20th Century Fox and to Mr. Claud Scott of the Information Department of the Government of Bombay. Both these gentlemen have been in this country for some time now and yet having never cared to mix with the people of the country or to know their language, they are the least qualified to realize which way this work of commentaries in local languages should be done.

From what I see, I find that these two important gentlemen in this newsreel section of war propaganda are always surrounded by time-serving soothsayers, who posing as experts of Urdu and other languages, misguide the two officers who are innocent not only of the knowledge of the local languages but also of the fact that they are being crudely exploited by men who should never have been in this game.

The net result of all this inefficiency has been a number of badly commented newsreels which excite more ridicule than praise and do more counter propaganda than any useful one.

A sensible commentary spoken with the correct tone and diction is the most vital part of a propaganda newsreel. But somehow this principal fact has been lost sight of and merely mechanical work is being done to the defeat of the purpose in view.

In this connection, it is necessary not only to find a suitable commentator but also to form a small panel of people who know the different languages and read to them the commentary before it is recorded for the screen. The present people are hardly qualified to judge the subtleties of propaganda commentaries which have a nationwide importance in these war times.

Till this branch of the war newsreels is correctly organized, it is stupid to keep on multiplying a bad job and thus do more harm to our war efforts than any good.

A deputation led by Sir H. P. Mody waited on Mr. Caroe, the Foreign Secretary to the Government of India to protest against the shabby deal given to Indian films by the Iraq Government. From left to right: Mr. Baburao Pai, Sir Rahimtoola Chinoy, Sir Homi Mody, Mr. Chhotubhai Desai and Mr. K. S. Hirlekar.

DNYANESHWAR

Prabhat

Present the Light
On the Screen !

A Simple Child

who found darkness about
and lit the lamp of knowledge

THAT FLAME FLARED INTO A BLAZE THAT HEATED AND CLEANED SOCIETY ITSELF!

DNYANESHWAR

India's

Early Revolutionary

In its

8th Month
at ***CENTRAL***
BOMBAY.

Prabhat's

Forthcoming Devotional

SANT SAKHU

Directed by

DAMLE & FATEHLAL

Directed by

DAMLE & FATEHLAL

Starring:

YESHWANT. SHAHU MODAK & SUMATI GUPTE

RELEASED THRU'

FAMOUS PICTURES LIMITED

BOMBAY.
BHUSAWAL.
DELHI,
BANGALORE.

You have seen

THE LOVE OF MAN FOR WOMAN;

IT IS A COMMON THING, BORN OF INSTINCT, FED ON PASSION

Now Shantaram Shows You

THE FRIENDSHIP OF MAN FOR MAN

IT IS INFINITE AND IMMORTAL!

PRABHAT'S
Social Offering

PADOSI

DIRECTED BY
V. SHANTARAM

STARRING

ANIS, SHANTA MUZUMDAR, LAXMIBAI, LAJAVANTI, SUMITRA, JAGIRDAR, MAZHARKHAN, KASSHYAP, RADHAKISAN, BALWANTSING, VASANT THENGDI, BALAKRAM, GOPAL.

AWAIT ITS RELEASE IN YOUR TOWN.

Shantaram's Next

OMAR KHAYYAM

PRABHAT'S FORTHOOMING ATTRACTION

RELEASED THRU': **FAMOUS PICTURES LTD. Bombay 4.**

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

LICENSING THE OPERATORS

The Government of Madras, distant though it is, has taken advantage of the writings of 'filmindia' and decided to license the cinema operators as a measure of public safety.

It has been decided to hold a competency examination for cinema operators. The Examining Board is to consist of the Chief Electrical Inspector to the Government or his nominee and four members nominated by the South Indian Film Chamber of Commerce. The Board will issue Competency Certificate to candidates who pass the examination.

On the strength of these certificates the Chief Electrical Inspector will grant to cinema operators licenses which will be permanent, unless revoked for good and sufficient reasons. No exemption from the examination will be granted to any cinema operator, but those who are already in employment will be allowed one year from 1st April 1941 to obtain Competency Certificates and licenses.

We congratulate the Madras Government on being the first to benefit by our suggestions with regard to the operators. The Government has taken a step in the right direction as on the skilled competence of the cinema operator is dependant the safety of thousands of people in every audience.

We regret we cannot say the same of the Government of Bombay and other Provincial Governments. In the midst of the political squabbles they seem to have lost their way and no one seems to care about the people with whose money these Governments are run.

A FILM FOR SCHOOLS

An enterprising optimist, Mahomed Usman has, almost with a pioneering zeal, produced a 16 m.m. travel film on India. Running into a programme of an hour, the film is quite cleverly photographed by this lone amateur cameraman. Opening his travel with the Gateway of India, Mahomed Usman takes us through Bombay, Delhi, Agra, Muttra, Calcutta and leaves us in Kashmir to travel back alone with the memories of what we have seen in ancient and mediaeval architecture, in customs and costumes of people, in temples and tombs of saints, in rivers and mountains of impressive beauty and in colourful scenes of beautiful Kashmir.

Md. USMAN

Many schools in Bombay and Nasik have already shown this educational travel film to their pupils and I hope many more will do so in future. This film is certainly an excellent medium of visual instruction and no educational institution should miss it.

One way of getting the film is to write to Mahomed Usman, Indian Educational Pictures, Nasik. I am told that a very nominal fee is charged for an hour's programme.

STARS THROTTLING THE PRODUCERS

War or no war, trade or no trade, some of our producers seem to have sworn to make fools of themselves. Meet them to collect your legitimate dues and they will tell you that business all round has been terribly slack. Pick up one of the weekly film papers and you will read that this very same producer has recently engaged a film star on a monthly salary of Rs. 3,000/-.

How can these two contradictory things be reconciled? If the war has put up the prices of raw films and in many other ways made the production business more expensive and therefore less economic, is it not necessary for the producer to cut down his overheads a bit to balance his production budget?

But for some reason only known to himself, he doesn't do it. He still chooses to believe blindly in the star system of production after knowing that every star in the world—whether in India or in Hollywood, has more often failed than succeeded.

Have we today a single star who can guarantee the success of a film at the box-office? The answer must be an emphatic 'NO'.

"Bharosa" a Minerva picture failed to pull in the expected returns inspite of Chandramohan.

"Sajni" failed to draw with both Sabita and Prithviraj in it.

"Pagal" could not be sustained inspite of Prithviraj and Madhuri.

"Geeta" disappointed though Durga Khote and Chandramohan gave good performances.

"Defeat" defeated all expectations though Naseem gave a dance in addition.

"Andhi" failed with Pankaj Mullick and K. C. Dey singing.

"Har-Jeet" did not draw though Kanan, Pahari and Nawab all competed to give their best.

What do these failures indicate? That our stars don't pull any longer. The audience all over India have cultivated now a better taste in their screen fare and they are not prepared to rush to any damn picture just because it has a well advertised star in it.

And if the stars don't pay their way and a picture pays only if it is good in all respects, then why do the producers still fall over one another in an unholy hurry and raise the prices of these so-called stars?

There must be another reason. Are we by any chance getting back the sex-consciousness which had once taken millions from the producers' pockets?

Whatever the reason be, if the producers wish to run this business as an industry, let them seriously cut their coat according to the cloth.

We shall always have these so-called stars, but if the present state of affairs continues a little longer, we just won't have any producers left.

Here is a problem which the Producers' Association must seriously tackle and quickly if the producers are to be saved from a certain ruin.

BELIEVE IT OR NOT!

A miracle has happened. Sir Gilbert Wiles, the Chief Adviser to the Governor of Bombay has taken notice of the protest lodged in regard to the discontinuance of representation of the film industry on the Bombay Board of Film Censors.

News comes to us that the Government has decided to continue the representation of the industry on the Censor Board. It is as it should be and we congratulate Sir Gilbert for realising the wisdom of our protest so quickly.

PARTING OF A FRIEND ..

Ram Bagai, "filmindia's" Hollywood Correspondent, left India in the second week of November for Hollywood, after staying in the country for eight months—the longest time he spent in his motherland since his birth.

Listening to Ram Bagai, many a countryman of ours got the rare pleasure of hearing a first-class Yankee at close quarters, exactly as they make them in California. Though Ram is an Indian by birth, he has been so long in America that he fits in better in the free country beyond the Atlantic than here in the cradle of his own race.

Few persons who came across the seas won more esteem and confidence of our people than Ram Bagai did during these eight months of his hurricane touring through different provinces in India.

Received by Mahatma Gandhi and travelling together for days with Pandit Jawaharlal Nehru, Ram got the exact impressions of the nationalistic aspirations of the country. I am sure that he will have something to tell the Americans about the ceaseless efforts of his people to attain freedom.

Chaperoned by "filmindia," Ram had all the gates of the film studios in the country opened to him. Producers welcomed him, stars entertained him, and between garlands and good wishes they all wished him a good-bye.

Ram Bagai has taken with him four Indian films: "Admi", "Dnyaneshwar", "Duniya-na-Mane" and "Kangan" and hopes to show them to the American audiences as pictures representative of the progress of the Indian film industry.

"filmindia" wishes godspeed to Ram Bagai, a friend and countryman.

"THE VOICE OF SATAN"

The Wadia Movietone must be congratulated for the splendid co-operation they have extended to the Film Advisory Board by the efficient production of "The Voice of Satan" a war propaganda film exposing the dirty methods of the Nazis in their broadcasting propaganda.

"The Voice of Satan" written and directed by Mr. Ezra Mir, is a purely propaganda film. And in its 1390 feet of thrilling celluloid it doesn't make a secret of its purposeful design. In fact, it is a little over sprinkled with its purpose forgetting the theory that for propaganda to be effective it must be subtle.

And yet this small two-reeler is pointedly informative and discloses to us for the first time the true story behind the Indian broadcasting from the Berlin station. With a loaded gun between the ribs, poor Indian students, who have been unfortunately caught in the war storm, stammer out doped stuff every evening to their countrymen and the film goes to prove decisively that every word uttered is a damn lie.

Purely from the point of information one must not miss seeing "The Voice of Satan". It has a story, Indians do not yet know and it is told in Hindusthani.

BRAVO! RADHABAI!

C. A. RADHABAI

Gradually the Indian film industry is getting the importance it deserves in the life of a nation. Good news comes from Madras that Miss C. A. Radha Bai, B.A. (Hons.) has been given the degree of the Master of Literature by the Madras University for her splendid thesis on the "Cinematograph Industry in South India."

The thesis, of course, deals mainly with the economic aspect of the industry but this is the first time that a degree of this nature has been conferred upon a successful candidate and a lady student at that.

The lead given by the University of Madras should prove a pointer to the other Universities in the country.

By the way Miss Radha's interest in our film industry is not merely academical. She is an active member of the South Indian Film Chamber of Commerce and works on its Executive Committee.

Bravo, Radha Bai! You deserve the thanks of the Indian film industry.

THE IRAQ DEPUTATION

In the furtherance of "filmindia's" agitation against the shabby deal given to the Indian films in Iraq, a deputation of the Indian Film Industry waited on 22nd November 1940 on Mr. O. K. Caroe, Foreign Secretary to the Government of India, at Delhi.

The deputation which was led by Sir Homi Mody consisted of Sir Rahimtoola Chinoy, President of the Motion Picture Society of India, Mr. K. S. Hirlekar, founder of the Society, Mr. Baburao Pai, representative of the Indian Motion Picture Producers' Association and Mr. Chhotubhai Desai, representative of the Indian Motion Picture Distributors' Association.

The deputation submitted to the Foreign Secretary that when Indian films were being introduced in Iraq they did not get the chance of being censored, even in spite of petitions and representations made by the representatives of the Indian film industry to the Iraqi authorities concerned and even the courtesy of a reply was denied to an Indian, a neighbour and a citizen of a country which fought for the freedom of Iraq during the last world war.

The deputation further observed that the Indian films which have got a very limited market both in and outside the country and which are already being exhibited in South Africa, British East Africa, Malaya, Mauritius, Fiji Islands and British Guiana do not get a fair chance and treatment in Iraq not for want of quality but because of the indications that they are likely to be more popular and hit the foreign competitors, mainly American.

Moreover, if Iraq is shut to the Indian films, other countries also, such as Palestine, Syria, Trans-Jordan and Turkey are lost to the Indian pictures. This means a great loss to the struggling Indian film industry.

The Foreign Secretary gave a patient and sympathetic hearing to the deputation and promised to do his best in the matter.

For a perfect 'set'

use Amami Wave Set for natural-looking waves & curls

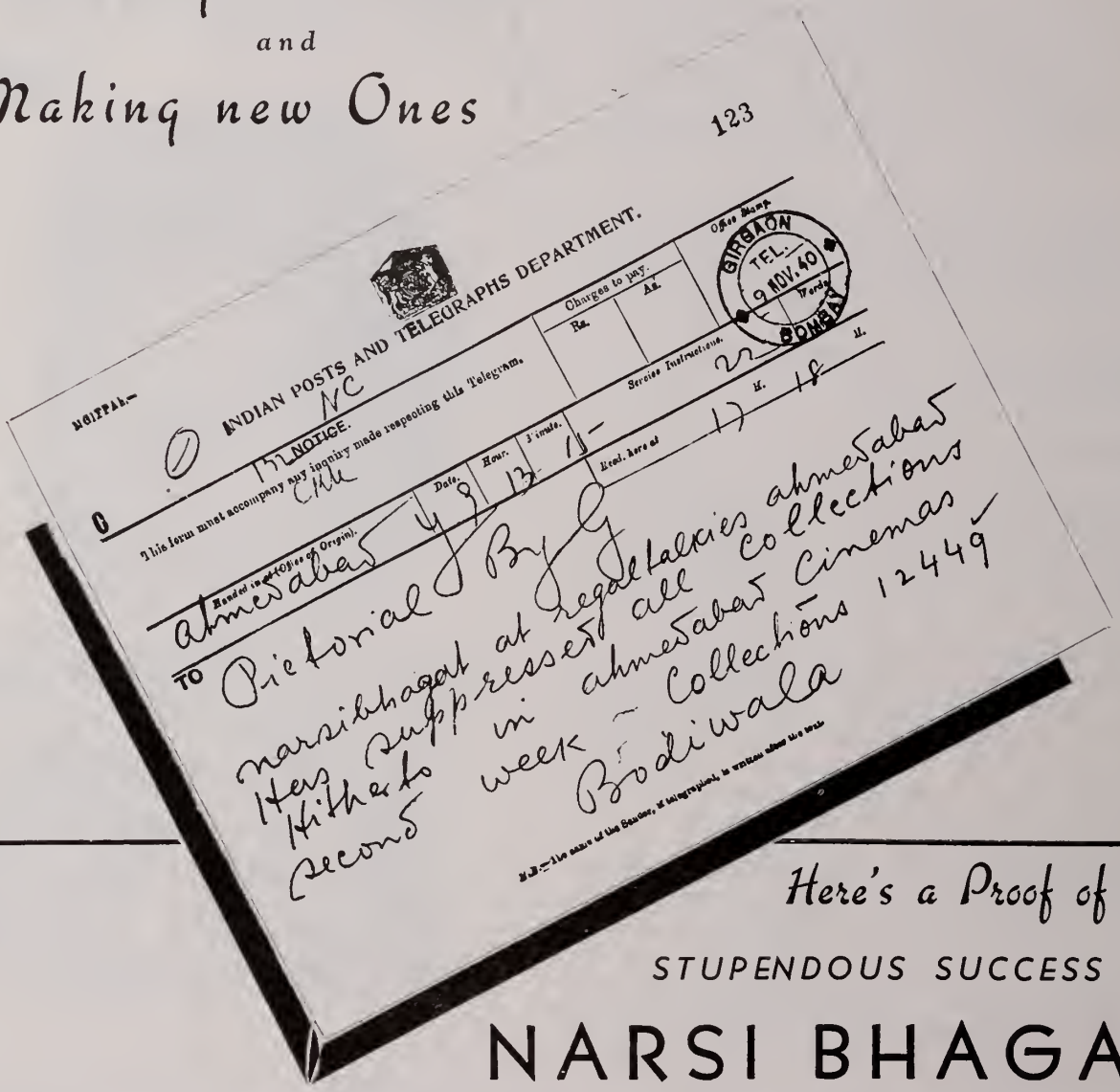
With Amami Wave Set you can quickly have an attractive setting of waves and curls, every hair neatly in place. Simply follow the full, easy directions enclosed. Amami Wave Set is non-oily, non-sticky, and it dries in no time. Get a bottle of Amami Wave Set—and give your hair a smart set to-day!

AMAMI WAVE SETS

You MUST try AMAMI BRILLIANTINE
Use Amami Brilliantine on your hair and see the marvellous effect. A neat, polished loveliness—every hair sleek and shining.

Amami Products are obtainable everywhere

Breaking old Records
and
Making new Ones



Here's a Proof of the

STUPENDOUS SUCCESS OF

NARSI BHAGAT

REGALING PICTURE GOERS ALL OVER THE COUNTRY

Coming Attractions

"M A L A"

Directors:
Mahendra Thakore and P. Jairaj

Featuring:
Rose - Jayant P. Jairaj & Others

PRAKASH'S BIG HIT

"BHARAT MILAP"

Direction:
VIJAY BHATT

"D A H E J"

Direction:
Chimanlal M. Luhar, B. Sc.

Featuring:
Prem Adib - Jyoti & Others.

15 Queen's Road,
BOMBAY

CHIEF AGENTS:

EVERGREEN
PICTURES

CALCUTTA
BANGALORE

B. H. WADIA presents
The incomparable
Sadhona Bose
in
RAJ NARTAKI
(THE COURT DANCER)
with
PRITHVIRAJ
AHIN CHOUDHARY
PROTIMA-BINITA
&
NAYAMPALLY
The Story of a Prince who loved a Dancer,.....
A Dancer who lived for him.....And a
Priest who loved them both....yet, tore them apart
DIRECTED BY
Modhu Bose
in
ENGLISH
HINDI
& BENGALI
WADIA MOVIETONE OFFERING

2 ENTRIES FOR Rs.1
over
Rs.1,000
MUST BE WON
FIRST PRIZE: Rs. 7,000
RUNNERS-UP: RS. 5,000
EXTRA PRIZES De luxe Desk Set for each All Correct & One Error solver. Handsome Fountain Pen for each Two Error solver. Merit Bonus for each Three & Four Error solver.

"COMMONSENSE CROSSWORD" No. 198

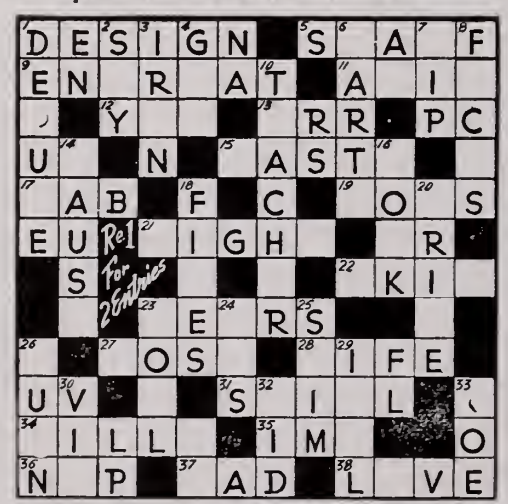
You might well gambol as gaily as the human figures depicted above if you won a substantial share in the five figure sum over which they are frisking. On the other hand, you might take it calmly (as many of our prize-winners do), having realised in advance that there is nothing fantastic about your winning such a prize, any more than there was about the hundreds of people just like you doing so in the past. But whatever your reactions, you would indeed be hard to please if Rs.7,000 for an entry costing only eight annas left you cold. And that, in brief, is the bargain offered you, since the fee in this Competition is Re.1 for two entries. It doesn't matter how many mistakes you make. You will get the First Prize just the same, if an entry submitted by you is the best received. A further Rs.5,000 has been set aside for Runners-up and the unlimited Extra Prizes include one each for solvers who make even four mistakes. The time to set about getting your full share of all these good things is *now*, on the Practice Square below.

CLUES ACROSS

1. That of Hitler is to substitute slavery for liberty
5. Article of neck-wear
9. To ask earnestly
11. One of the five Continents
12. Edible root similar to potato
13. To make a mistake
15. Women are inclined to be more this than men with their tongues
17. Expert
19. Convulsive gasps
21. Knowledge that one has this on one's side tends to give one confidence
22. Impatient readers are apt to this long descriptive passages in a story
23. It is usually essential to keep calm when coping with these
27. Many have difficulty in accepting one amiably
28. A man is often himself chiefly to blame if his this becomes unbearable
31. You should rely mainly on your own this in solving these puzzles
34. Small streams
35. Mischievous child
36. Short sleep
37. Loving parents are apt to feel perturbed when their child is this
38. Persons born in affluent circumstances are prone to this an easy life

CLOSING DATE, DECEMBER 20th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of December 8th.



Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of December 8th will be accepted.

CLUES DOWN

1. The Nazis are doing their utmost to this countries overrun by them
2. Enclosure for keeping pigs
3. Persia
4. Jewel
6. Vehicles
7. Dissolute person
8. Cartoonists usually emphasize the most striking features of these in their work
10. Instructor
14. Practised speakers know how to make the most effective use of this
16. Yellow portion of egg
18. Carelessness is the cause of a very great many these
20. It would appear that many a man takes one in a moment of weakness!
23. How easy it often is for a woman to make infatuated lover this
24. Stupid fellow
25. It needs more than a little determination to do this for the first time
26. Nasty one often causes a person to suffer from shock
29. Jumbled spelling of *pill*
30. By way of
32. Slang term for a child
33. Formidable this often enables a man to find himself

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

V. V. Karantha (Coondapor)

Why do New Theatres' pictures fail miserably in attracting the crowds now-a-days? Don't you think that "Kapal Kundla" was not worth seeing at all?

The review of "Kapal Kundla" appeared in 'filmindia' and from that you, as a reader, can decide whether to see the picture or not. But I have to see all the pictures whether they are good or not for the sake of my readers. You should not now worry about New Theatres. For better pictures look forward to the other companies that are coming up e.g., National Studios, Bombay Talkies, Ranjit not to mention the incomparable Prabhat.

T. A. JANOO (Dar-Es-Salaam)

In our pictures one always finds songs sung in death and tragic scenes. Do you think one can be musical in such critical situations?

The producers can. Usually the song becomes a swan-song of the picture's success. Some of our producers can even sing at their own funerals. You can't say what these guys will do if only the public will let them.

I would like you to come down to Africa. Perhaps you might come across an artiste for the screen like Sabu.

I don't think we need artistes from there. It is reported that we have found even an ape-man in this country. You may however send us some of the wool which Africans grow on their heads—it might be useful for making wigs and moustache for our actors.

Mahendra Gandhi (Jullunder City)

We are dying to see Shantaram's "Admi" which won the Journalists' Award, but the local cinema man says that he cannot exhibit it as he has quarrelled with the distributors?

Don't die—rather live to see "Admi." It is a picture worth living for. The quarrel between the cinema man and the distributor will soon be over. I am asking Mr. Baburao Pai, Prabhat's business partner, to look into this matter and if he can help it, he won't keep a good picture away from Prabhat fans in your city.

M. J. Moonda (Pretoria)

Wouldn't it be better for Ashok Kumar to stop singing in pictures? His effort doesn't sound like singing.

Some college girls also think the same way. Anyway, I think Ashok should take the hint and try it once as an experiment.

Which actress in India has a golden voice?

Considered from the Saigal standard, none. But there are many who sing for gold.

Durga Prasad (Patna)

What is the caste of Vishnupant Pagnis?

He is a "saint."

S. L. Nawani (Karachi)

In advertising "Har-Jeet" they say "another beautiful picture from the creator of "Bari-Didi." Do you believe it?

That man who writes it, is telling a lie. Don't believe him. He is not advertising the picture, he is merely earning a livelihood. And there are better ways of earning a living but it is a pity he doesn't know them.

Hemandra Nath (Chandausi)

Who is the best Indian comedian?

The only one is Charlie. Call him the best if you like. The others are in a tragic plight.

Which is the best picture of Bombay Talkies?

In recent memory, "Bandhan."

Ramesh Chand Sanadya (Meerut)

I wonder how pictures like Minerva's "Defeat" are passed by the Censors?

They are too impotent to be obscene and the Censors themselves are too old to be active. So even "Defeat" becomes a triumph for Sohrab Mody and gives him one more opportunity of travelling with his circus and menagerie of artistes for some more self-publicity.

Can Bismil write more sensational dialogues than Kamal Amrohi?

What do you mean by sensational? If you mean "sense" and "rational", then both the writers are equally bad as far as is seen from their work in "Bharosa" and "Pukar." Those people who think that the dialogues of "Pukar" were excellent are more to be pitied than blamed.

I posted four letters to Miss Rose at Ranjit Movietone—but no reply?

Yakub is again with a gun in "The Thief of Tartar" a Mohan picture.

Post four more to her at National Studios, Tardeo, Bombay and failing to get a reply send another four to Keval Mahal, Marine Drive, Bombay. Mathur, her friend, philosopher and guide, will by that time ask you "What the devil do you want?" And then go ahead and tell him.

E. E. Sader (Johannesburg)

Why do not the Minerva Movietone advertise their pictures in 'filmindia'? And probably because of that we miss their news and photographs.

Advertisement in 'filmindia' costs a lot of money and another condition is that you can't pay for it in bluffs and smiles. Small producers like Minerva, though they wish, can't afford to advertise. But don't we give you enough news about them every month in sundry tit-bits?

Who is that guy Kantharia, who calls himself a publicity man? Is he an actor?

No, though I wish he had been. He would act better than some of the stars in his studio. Kantharia is the publicity chief of Mohan Sound Studios, if that means anything to you.

Krishna Gopal (Cawnpore)

How is that Prabhat keep on continuously producing religious pictures of saints? People are fed up with this saintly stuff. They would love to have some thrilling costume pictures like 'Amar Jyoti' 'Amrit Manthan' etc.?

You will like their "Padosi" which is expected to be a very thrilling picture. After that you will get the greatest costume picture India has ever produced, "Omar Khayyam." The next saint to come out of Prabhat will be a woman saint, so you won't be so bored.

Lalchand R. Chawla (Shikarpur)

Why is 'filmindia' the most popular magazine in India?

The only popular one, if you don't mind.

Noveshir F. M. (Surat)

Isn't there a vast difference between "Admi" and "Aurat"?

Of course, there should be. Have you any doubts about it?

T. P. Aboo (Colombo)

Please tell me all you know about Naseem Banu?

I know her as Naseem. She is fair, slightly tall and sweet. She talks English pretty well and blushes deeply when she blunders (as she did during the Indian Motion Picture Congress). She be-

Ishwarlal and Khursheed come together in "Shadi" a Ranjit picture.

gan her film career with Sohrab Mody (rather fortunate as it was not necessary for her to know much) and worked in several pictures (the prominent one being "Pukar") At present she is reported to be working with Circo Productions (where probably she will end her film career). Legends about her are many—the one that comes to mind easily is about her encounter with a snake which was found in her car. I did not meet the snake, so I can't tell you why it was there. But it had probably a good reason. In "Pukar" she looked the ideal Nur Jehan but nothing beyond that. She lives in Keval Mahal, Marine Drive, Bombay and thus provides an excuse to Kevalchand Mehta, her landlord, to tell so to every one with the result that the other flats in Keval Mahal are never vacant. People live there on the off-chance of seeing Naseem. But men on the pavement, who don't pay any rent to Kevalchand, get a better chance to see Nascem when she stands in the balcony facing the road, during the evenings.

Why is Mr. Ahmed Abbas not writing any articles for 'filmindia' now-a-days?

Now he is writing romantic stories for the screen. Having got recognition from the film indusdry, he has promoted himself to a more paying field of activity. One can't be a socialist all his life and starve. One social story of Ahmed Abbas has already been accepted by Devika Rani, the Controller of Production at the Bombay Talkies. And with one shot he has earned Rs. 750 which would have taken him twenty-five months in 'filmindia.' And yet in this very issue there is an article from Ahmed Abbas in which he makes an effort to explain himself and give his readers a peep into his mind.

Jyoti and Satish make a romance of their own in "Puja" an A. R. Kardar picture of National Studios.

Husband and wife in life and also hero and heroine in a picture, Mr. and Mrs. Sahu team together in "Punar Milan" a Bombay Talkies picture.

Usufalli Khan (Beawar)

I was deeply touched by the pathetic story of Percy—the little Parsee boy—so ably reproduced in the leading article of your October issue. I was not a whit surprised by your penetrating enquiries about his disastrous collapse and good-locking grown-up sisters but I was certainly given a staggering surprise at your approach towards the problem and solution of a Parsee's poverty with clean-cut features and refined appearance. I think the panacea proposed savours of a mere counsel of despair and is transparently very heart-rending indeed being originating from abject penury. I know that poverty can propel a man to transgress all social and legal restraints. Poverty makes him forget his proud heritage, and he can go lower down

Monica and Romola in "Qaidi" a Film Corporation picture.

to any depth of degradation. But people with honest convictions and inspiring ideals rather go abegging instead of going to a place which is still predominated by prostitutes and moral lepers. I don't deny that there is no place for respectables in Cinema industry but you too can't deny that before you persuade virtuous girls to join any Indian studio, you have to drain the place, cleanse the dirt and enter on a vigorous campaign of driving such sweet sixteens and seventeens as openly fondle their babies of mysterious parentage. Please make it a decent place first before you call decent people to pull in and come in.

In the circumstances your duty as a journalist of eminence (who is also not in a hurry to be a Mahatma, as you wrote sometime back) is—clearly to pool in your best efforts to secure lost liquor licenses of such Percys instead of advising these ruined people to go to the silver screen, which is but a shining cover over the darkness within. I can recall your valiant fight against anti-Indian films and I know you can still fight successfully against the relics of the Congress Government. Would it not fall within the war aims of your journal?

Fighting against prohibition is not within the scope of my magazine. I like .wine but .I don't think it is worth fighting for. And yet to give you your chance I have reproduced your views.

Kumar Naresh Varma (Ranchi)

Is Padmadevi a Bengalee girl? I have found her speaking Bengalee nicely and singing beautifully in "Shap Mukti."

Yes, she is. But she speaks other languages as well.

You can see her giving a similar performance in Hindusthani in "Hindusthan Hamara."

My friends are of the opinion that the Editor of 'filmindia' is a blind follower of Prabhat?

Yes, having no other company to satisfy my inherent craving for art, I am compelled to follow Prabhat. But in the theatre darkness, when I hear the Prabhat trumpet, I open my eyes often to see a beautiful picture. I wish I could say the same thing about others.

M. A. Rashi (Cuttack)

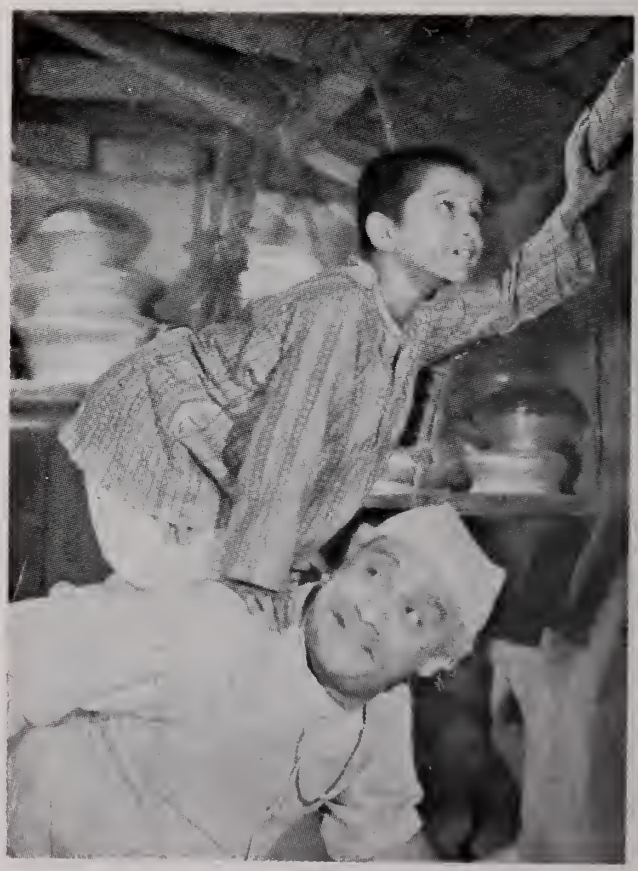
How many "Babies" are there on the Indian screen?

I have heard of only one "Baby" Indira. She seems to be a seventeen-year old "baby" without the feeding bottle.

T. Seetha Ramanna (Gudur)

May I know the reason of the departure of several actresses from Prabhat? I think, they were treated in an unmanly way?

Yes, I should think the same way. The girls probably got tired of waiting for the manly treatment and seeing that it was not coming forth, left in disgust. Now-a-days, Shantaram is reported to



Mazhar Khan reaches the climax of his screen career in "Padosi" a Prabhat picture.

be treating them in a more manly way than before, having probably realised their demands.

Jagjivan Jhaveri (Bombay)

The name of a well known film journalist is linked by several Gujrati papers in a romantic love affair with a film star who is reported to have got married to another. Will you clear the matter?

The matter is quite clear. With the marriage the romance has evaporated. the affair may have remained. These are small tragedies of life and one cannot avoid them. The better man always wins.

Umashanker Pande (Gorakhpore)

Is Charlie married? If so, what impression must his wife and children be getting of him when they see him in his pictures?

The child is too young yet to get any impressions, but his wife must be disappointed to find him serious at home. Strangely enough, Charlie is a pretty serious guy outside the screen and takes great pains to convince people about it. People, of course, don't believe him, which Charlie thinks is the greatest tragedy in his life.

S. H. Dhupelia (Durban)

I heard that K. C. Dey is murdered. Is this true?

Yes! In "Andhi." Even his music stinked like a decomposed corpse.

Rajlaxmi and M. K. Radha in "Prem Bandhan" a Tamil picture of Famous Films.

Sumati Gupte—This charmer appears in "Thortanchi Kamala" a Famous Arun picture.

Ghanshyam J. Advani (Karachi)

Can you tell me something about Z. B. Kureishi (Zabak of Sunday Standard)? Is he in any way related to Enver Kureishi?

Enver Kureishi is Zabak's younger brother. Enver is in London and practises journalism there. "Zabak" or Zahir B. Kureishi was born on the 11th September 1913 in Lahore. And since then he has always thought that date to be very unfortunate. His friends cordially agree, especially in the evenings. From Lahore, he was carted to China in 1914 by his father Lt. Col. Kureishi. His childhood was spent in the so-called land of brigands, leaving probably an indelible impression of piratical adventure on Zabak. In 1923 Zabak returned to India to study at the Muslim University at Aligarh, where he soon acquired a reputation for other things than plain studies. Feeling lonely in India, he went back to China in 1936 and took up journalism as the only balm to his aching soul. Wrote for the "Evening Post" in Tientsin and soon became the first Indian war correspondent for the Domei News Agency to report the Sino-Japanese war. Shell shocked and love-sick, he returned to India with a Japanese wife in 1938. Took to writing books which few publishers can dare publish.

Coming

National Studios

PUJA

DIRECTED BY:

A. R. KARDAR

PUJA IS THE STORY OF TWO SISTERS, ONE OF WHOM LOVES A MAN BUT LOSES HIM, AND THE OTHER WHOM HE WINS – TO HER LASTING REGRET.

IT IS THE STORY OF TWO SISTERS STRUGGLING FOR THE LOVE OF A SINGLE CHILD – OFFERING PUJA NOT TO GOD BUT TO A CHILD - A DRAMA OF HUMAN EMOTIONS WHICH THE MAGIC OF KARDAR'S TOUCH TRANSFORMS INTO AN EPIC OF THE SCREEN.

★

Starring

SARDAR AKHTAR

and

SITARA

WITH

ZAHUR RAJA

AND **JYOTI, ADVANI, SATISH, SANKATHA PRASAD, SUNALINI DEVI, SHAKIR, ETC.**

NATIONAL STUDIOS

Zabak is still looking out for a blind publisher who cannot read and to whom Zabak can read only the unobjectionable parts of his books, which, by the way, are so far and few, that put together they will merely make a circular and not a book.

In his rash moments Zabak talks of taking these publishers to China and putting their eyes out in the opium dens.

He joined "Sunday Standard" in February 1940 suddenly and is expected to leave the present job as suddenly, whenever he gets "sick of it all."

Zabak has learnt the art of spending—usually other people's money, his own being spent before it is earned. Hard up is a soft word for his chronic complaint. His actual condition beats the English dictionary.

In spite of it all, he is a dashed good pal and is far sighted better than several shivering weaklings who make a hypocritical fetish of imaginary principles.

He has a bonny little child, called Chengiz, who gives a certain promise of following in his father's footsteps—the only certain thing about the Kureishis.

Veera Raghava Rao (Vizagapatam)

Have you seen Kanchanmala, the talented actress of Andhra?

No such luck, old boy! I would love to meet her, if her producer doesn't mind.

H. W. Rahimtullah (Mwanza)

Why have you stopped answering queries about the age of the stars?

Because I can't keep pace with their backward speed. With every year, the stars become two years younger and there is too much mathematics necessary to calculate their age. In some cases the ratio of calculation is so stretched, that one doubts whether they are born at all.

S. Venkateswararao (Vizagapatam)

Why are you so fond of Padma Devi, the Colour Queen? In which respect do you like her? Do you like her actions, voice or personality?

All, and in addition, her heart. Is there anything wrong in my doing so? If you knew her as well as I do, you wouldn't ask me such a pertinent question.

FROM 14th DECEMBER 1940
at LAMINGTON TALKIES.

Released Thru'
SELECT SERIAL SUPPLY
BOMBAY, 4.

Scoop in
Showmanship!
"PUNARMILAN"
BOMBAY TALKIES'
Dreamlined Drama
STARRING
SNEHAPRABHA,
KISHORE SAHU.
Songs----------Dances----------
--------Heartbreaks!
From 21st December
At MAJESTIC
CINEMA, Bombay.
Direction :
S. NAJMUL-HASAN
NAQVI.
Distributors for B'bay Prest:-
ROYAL FILM
CIRCUIT,
BOMBAY - 4.

Sandhya - The Prostitute - Actress!

Is A Star Born In The Producer's Bed?

By: Baburao Patel

The characters and names mentioned in this short story are fictitious. Any similarity to actual persons, living or dead, is purely coincidental.

The song went on:

"What do the eyes of man
miss? Nothing!
But the inscrutable writings of
Fate are still denied!
I see thousands of my hand-
some admirers here.
But where, where is my sweet-
heart, my own sweetheart?"

The song went on, merrily enough for the gathering but sadly for the singer. The girl who was singing was pouring her heart out but the men who listened thought that all her pathos was merely a phase of their pleasure. Her sigh brought out their smile of appreciation. Her trembling voice made them only chuckle in admiration.

"Oh, Sandhya, you put life into your words. Marvellous!" said one man. And the rest said "Marvellous" in a chorus.

No one could imagine that to the singing girl those words made a song of sighs. No one knew that this young and beautiful girl of nineteen wished to run away from her profession into another world—more respectable and less artificial.

All of them denied to her the right to live a decent life, aye, even questioned her right to an intelligent understanding of the other life. For, she was a prostitute—a singing prostitute at best, if that can secure a little more sympathy for her existence.

Every one from that crowd belonged to a sort of respectable society. Every one of them traced his descent either from Nadir Shah or from Emperor Ashok. None accepted a lesser lineage. And this prostitute, young and beautiful though she was, was still a mere prostitute to them—born out of sin to nurse sin in the cradle of her passions

If that girl had expressed her desire to live a decent life, they would have kicked her in the face. What infernal arrogance? How could a damn prostitute become respectable? Was she not condemned by society to her life of sin and shame? How presumptuous for a woman like that even to think of a better life? What! Does she want to penetrate our homes and spoil our wives and daughters? It would be simply outrageous.

* * * *

And yet every night they went to her alone and in crowds. Together they shared her charm and in turns they shared her bed.

She was there, ever ready, to receive with a smile their burden of sin, to wipe off their frowns with her loving caresses, to sweeten their breath with the fragrance of pan and betel, to tune their ears with the melody of her voice, to refresh their eyes with the contours of her figure and to cool off their desire with the warmth of her sex.

They came to her as sinners full of desire and lust but went home as saints with love and respect. For she—the prostitute—had always stood the full shock of that desire and lust so that her sister in the home—the wife—may live in her traditional glory of chastity and reverence. The housewife needed the humble prostitute to protect

It was a family farewell to Ram Bagai when he left for Hollywood. From left to right:—Mr. Camer Saleh, (Business Manager, "filmindia"), Mr. Ram Bagai, Miss Rita Carlyle, (Secretary to the Editor, "filmindia") and Mr. Baburao Patel.

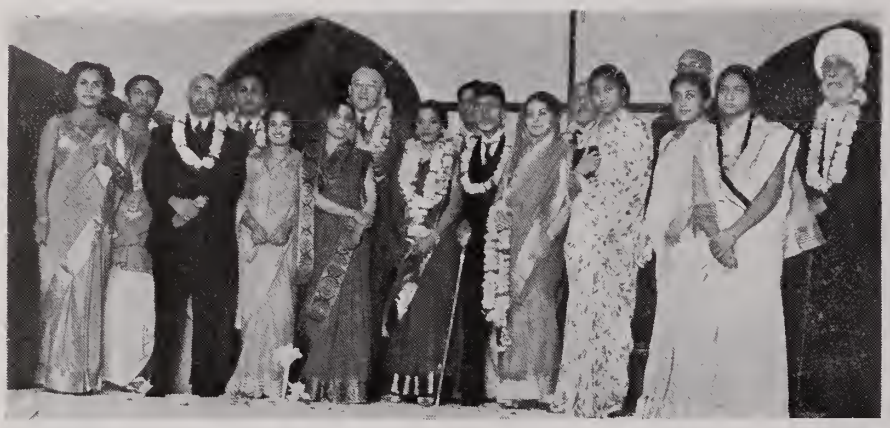


Photo taken on the occasion of the tea party given to Ashok Kumar and Leela Chitnis by the Hon. Mr. Manohar Lal, Finance Minister of the Punjab Government.

and fortify her citadel of tradition and reverence.

* * * *

But Sandhya was different. She hated her life of shame and sin. The old woman. whom she called her mother, had purchased her when she had yet been a baby. As she grew she saw the clientele of her mother falling. No one wanted an old woman. Lust has eternal youth and it can't be mated with old age. Even the lust laden old man has to give the world an appearance of youth to convince, if not the world, at least himself. Because without this conviction lust dies. For, lust can't be abstract. To be, it has to express itself as a hardened sin.

Then one day, Sandhya grew. The knowledge of her youth was thrust upon her by an ugly man of forty who had paid a thousand rupees to the old woman. Through fright and pain Sandhya crossed the frontier of childhood and stepped into the land of youth with its uncertain promise of hope and fulfilment. The journey across was short. It was accomplished on the wings of the Moon as if claiming thereby the Moon's eternal blessings on numerous such journeys in the dark future.

* * * *

Sandhya was new to the age-old game. She did not take to it kindly and often protested vehemently. But a few whip cracks on her back from the "mother" broke the back of her opposition and she soon resigned herself to her predetermined fate.

Then began a parade of passion. Men, between eighteen and eighty, came from all over. Sandhya's soulful music with which she lulled her conscience to sleep woke up the manhood of others. And turn by turn they hunted her down, paying the price of the sport to the old woman.

And then came Suman—young and handsome with muscle in tune and desire in harness. He came with some college boys for a singing concert. Sandhya's beautiful voice haunted young Suman. He looked at her and kept on looking. She looked at him and looked again at him. The eyes drove the hearts into love. And Suman came again and again, paid the admission fee to the inevitable old woman and crept into the innermost recesses of his lady-love to build a new heaven of hope for both.

Her first love gave Sandhya new courage and she defied the "mother." Slaps, more slaps, threats, more threats and whip lashes, all were tried but Sandhya became more and more obstinate. She sang but refused to share her bed with any one else but Suman.

Suman also received his share of abuse and threats. He was stopped from visiting the girl. But he waited outside under the window, even as Romeo had done for Juliet. Some hirelings assaulted him once and yet with a bandaged head he waited there day after day.

Sandhya could bear it no longer. That night she and Suman had de-

That's how the stars are received in India. Mammoth crowds welcomed Ashok Kumar and Leela Chitnis when they arrived at the Lahore station when they visited the Punjab recently.

cided to elope. They had decided to leave the town and go to Bombay.

* * * *

It was already getting late but the crowd of her admirers would not go away. The pathos in her voice held them together in a brotherhood of sighing passions.

One by one some of them went in and had whisphered talks with the old "mother." Sandhya's bed was gradually being auctioned for the night. Fifty, hundred, hundred and fifty! The more pathos Sandhya put into her song, the more did the price go up. The old woman kept refusing saying that the little girl was not well and could not be worried that night.

The men tried to please the old woman. They called her mother, forgetting for the moment, their own. They spoke to her sweetly and soothingly. The old woman reciprocated by calling them her sons but expected her "sons" to raise the price.

Two hundred! That was what the night was knocked down for. The man who bought the night was forty five in years, in chest and round the girth. He was ugly but the old woman didn't care. His money was fresh and new. The lucky man settled down by removing his coat.

Jyoti and Nur Jehan in "Radhika" a National Studios picture directed by Virendra Desai.

That was the signal for the others to go. They went—some happy in the triumph of their friend others jealous in the march he had stolen.

The music stopped now. Sandhya went in to wash and prepare. She put her best dress on and the old woman looked at her appreciatively.

"My daughter is a wise girl," she said, "She knows the value of money. See! How beautifully she is dressed. Don't hurry, darling! Seth will wait. I'll have a little bite in the meanwhile" And the old woman went into the kitchen.

Seeing her opportunity, Sandhya escaped by the front door. The 45 year-old Seth thought that she would return. But she did not. For an hour, they searched for her. They thought she had gone for a drive or for a walk. None imagined that she was in the train with Suman speeding towards Bombay.

Suman and Sandhya arrived in Bombay and took up rooms in a Punjabi hotel. Suman had brought all the money he could scrape up from his parents, friends and relatives. Sandhya had some ornaments, which she could not leave behind. They had enough to live on for three months. And before that time Suman would get a job with his B.A. as a recommendation.

The first week was spent in sightseeing. The Museum, the Victoria Gardens, the Malabar Hill, the cinemas—everywhere the happy pair went and saw things. People saw them and felt happy at the happiness of this handsome

Prabha and Ishwarlal create new thrills in "Ummid" a Ranjit picture.

"Was it the mother's touch?" wonders Jyoti when Sardar Akhtar comes closer in "Pooja", an A. R. Kardar picture of National Studios.

pair. The good ones thought that they were a wedded couple enjoying their honeymoon. The others looked a little deeper into the sad and frightened eyes of Sandhya and suspected a past.

With the week over, the grim necessity of earning to live in a city faced Suman. Then began the bread search through offices, docks, mills, hotels, restaurants and all other sources from where bread has to be dug out with super human efforts to earn a seemingly respectable living. It has been so all over the world through all times. Man who makes the bread uses his intelligence to hide it away from his fellow beings. And thus the bread hunt becomes all the more tragic.

No one wanted Suman, the graduate of Punjab. He was too well dressed for a bad job and too fresh for a good one. Sandhya used to wait for hours at the hotel for Suman to return from his job hunt. Days passed into weeks. The little pool of finance dwindled steadily and its bottom was now within sight. The cash had by now gone and the ornaments round Sandhya's beautiful neck had begun to feed the hungry souls.

Then some one at the hotel said that Suman's manly stature would be welcome to the film producers. They needed heroes and Suman had a singing voice with which he had often sung Majnu's love lyrics to Sandhya. Driven to it Suman visited one studio after another. No one wanted him. They all said, "We want girls. We want new heroines."

* * * *

On the last lap of starvation. Sandhya decided to be a film actress. In this man-made world, a woman is still the best asset.

No sooner had Sandhya called on the very first producer, she was taken up for a three-year contract. Sandhya was so beautiful that the producer could not refuse her anything. He even allowed Suman to visit the studios in the early days, as long as he did not interfere with Sandhya's work.

Everyone was too good to Sandhya. She brought new life into the dull studio. She was so beautiful. Whenever she burst out into a song, the producer forgot his home and fancied himself in a dreamland. Right behind him the director stood

Cooing, eh? And what about us? But why should two lovers like Ishwarlal and Prabha care in "Ummid" a Ranjit picture?

and also lost himself. And so did all behind one another in their respective order of importance. Every one loved Sandhya including the tea-boy who lingered longer than usual in the rehearsal hall.

The producer who was used to going home for lunch suddenly discovered that he couldn't afford the time. So the lunch came to the studio and Sandhya was invited to join.

Suman was pleased with Sandhya's success. He was soon made to realize that his presence did not help his wife in her career. So with every day Suman backed a little further from Sandhya's field of activities. Even now he was searching for something to do. Often he stayed at home and waited for Sandhya to return.

And when she returned home after the day's work, once again they were united in a blissful partnership.

* * * *

Motor cars now came to Sandhya's new flat to pick her up. It was generally a close race between the producer and the director. And the director managed to pick up Sandhya more often than the producer who had a pretence of a home to look after.

The picture was now on the sets. Sandhya was being shot from day to day. The director came closer to her, having to be with her all the time during the working hours. He often whispered sweet words into her ears—but they were not strange words to Sandhya. They were just echoes of the past. Sandhya knew the hollowness of those sweet phrases. They meant nothing to her. She smiled as she was wont to since childhood. The director was fanning the flames of his passion with words of the dead poets. Sandhya could sing those words and she knew its true music. The director's warm and prosaic effort did not impress her. With a sweet smile she once turned away saying "Babuji, I've heard those words so often that I don't believe in them any longer."

The director stopped short. He looked askance at her and inquired "Where did you hear those words, Sandhya?"

"I was a singing girl once" said Sandhya.

"What? A prostitute?" interrupted the director.

"Yes, if you like it that way," said Sandhya and went home for the day.

Next day, every one in the studio seemed to know that Sandhya was at best a singing prostitute. Even the tea-boy was now less interested. Imagine such a beautiful thing being so low. Everyone was in a way disappointed. Human vanity demands that even its victim of persecution should have class.

But to the producer and to the director things seemed to have become suddenly more easy. When every one in the studio stared at Sandhya, these two showed a deeper understanding of life and silently sympathised with her.

The way they looked at her seemed to suggest, "Never mind, we understand. We don't mind your being a prostitute. It's alright, we have many in the studio like you. But you must also realize what you are and not be so stiff."

Sandhya was no longer the oomph girl of the studio people. She was just a beautiful devil. No longer did her voice thrill the young and the old. At best it was a trained voice of a songstress. The pathos in her voice and the romance in her personality fled out in a moment and no longer was she a Leila of their dreams.

In a day Sandhya had become just the right type of woman for a

Prithviraj comes back to the screen in "Deepak" a new social picture of Circo Pictures.

film actress. Sandhya was happy for some unknown reason. The misunderstanding, about her not being what she was, had given her many uncomfortable moments.

People had talked to her differently. The language of love to a virgin sharply differs from the one used for a professional prostitute. These are entirely different schools of romance. The one begins in the dreamland of Leilas and Shirins and is couched in the language of sighs and flowers, while the other rises like the stink of the strects from the byways of life and is uttered with all the realism that human passion is capable of.

Sandhya was now at peace with the world. They knew where she had come from and she knew where she had to go. It was so much easier.

After a few days people even came to appreciate her a bit. They said she was good for a prostitute. And for this charity of thought Sandhya was grateful.

Days later, the producer, who had been very considerate to Sandhya in a different but knowing way, wanted to discuss some personal business of importance with her.

Sandhya could not understand the nature of the business that could not be discussed in the studio.

"I am sorry Sandhya Devi," said the producer, "but it can't be discussed here. Walls have ears and private business must be done privately. You have no shooting tomorrow and we shall motor down to my suburban villa and talk out the whole thing. Please come to the studio as usual."

Sandhya couldn't protest. She was given no time to do so. The producer had been very good to her so far and she had no reason to suspect him of any motives. This was probably just his way of doing things.

* * * *

The next day Sandhya and Sethji (the producer) arrived at Brindaban the suburban villa of Sethji.

If the walls of Brindaban could talk they would tell many a thrilling tale of how the producer sported himself unknown to the world where he came from.

The thrills which the censors would not allow in his films were all enacted here in their utterly honest hues lending a rainbow of romance to the fast greying hair of the producer.

Brindaban was a tiny little villa but big enough to accommodate the biggest sin conceived by the brain of a man. It was, far away from other houses and its large surrounding lands gave it a status of comfortable seclusion. Scrutiny and civilization were a quarter of a mile away from this place where the old producer so often indulged in his sinful gymnastics of sex.

Two servants, silent and faithful, kept the fires of this pseudo home burning. One of them cooked the meals and the other cleaned the place. Even the orgies of sex needed good food and scrupulous cleanliness to survive long.

The non-vegetarian food that was denied to the Seth in his home by a fanatically religious wife, was cooked here by the Muslim cook and profusely sprinkled with spices thereby adding colour to the lust in riot.

While eating, the old man often wondered whether he liked the cook more or the woman by his side—so tasty were the different dishes prepared. Every new preparation brought him face to face with the diverse limitations of the Hindu religion which to the old

Quite a crowded situation in "Hunt For A Husband" a Navyug social picture.

man had ceased to be except in the presence of his wife and children.

Sandhya was taken through the different rooms. She was surprised that so isolated a place should be so beautifully furnished.

And then they came to the bed room. With a dramatic gesture, Sethji threw open the door and out came the perfumed smoke of burning incense.

The atmosphere within was typically Oriental. It could have been the bed chamber of a Nawab in the seventeenth century but for the nude paintings and statues of men and women in all their twistings and turnings of sex and desire. These suggestions looked French in execution though devilish in conception.

A rich and heavy carpet lay lazily on the floor, perhaps to absorb the sounds of a possible struggle. Flimsy silk with illusive hues made curtains for the windows. From outside, the glass windows were carefully closed but the inside of the room was remarkably fresh and cool. A theatre cooling system was probably used to keep the room thus.

The bed was a big upholstered platform broad enough to provide a field for all the grotesque activities of an obsessed mind. The silk sheet on it was intended to make the skin warmer and help the pores to open in willing response.

In short, the bed room was too beautiful for virtue to remain unstained. It was a strip-tease setting to tease virtue into taking any grotesque shape of sin.

Sandhya was staggered. She muttered, "Do you sleep here Sethji?"

"Yes, sometimes, when I find a fitting companion" said the sly old man mischievously.

Sandhya understood. In a moment she was frightened. She, a one time prostitute who had auctioned her bed from night to night, could not imagine that sin could be harnessed with such calculative beauty and precision. She had always thought that sin was an impulse of the moment that goaded men into wild actions. Here was something that was so well predetermined that Sandhya clung desperately to her shreds of mental chastity with an awe inspiring fear. This stream lining added to human desire was something that beat her imagination.

The man understood. He said hastily. "Oh let us take our lunch. There is plenty of time for the actual business." And saying this he closed the bed room door.

* * * *

In silence they ate the numerous tasty bits that made up the lunch. A distant fear had gripped the mind of Sandhya who ate her share almost mechanically. To the old Sethji the non-vegetarian nature of the eatables was a paramount excuse to concentrate furiously on his job in hand. There was plenty of time for other things afterwards. Good food always sharpened the edge of lust and the sly old man knew it too well at forty five.

Lunch over, the sherbet was asked to be served in the bed room. That room was meant for sherbet. Even the sheiks of Araby needed a setting for their desert drinks, then why should the movie moghul not indulge in a time-honoured idiosyncrasy?

They retired to the bed room, where the servant had already placed the sherbet and retired to a discreet distance. That distance was essential to lend a transparent secrecy to gambols of Adam and Eve which though known to every

With Madhuri all blown up, Motilal gets a set back, nor is Dikshit happy. That's something interesting in "Shadi" a Ranjit picture.

one in the world, since time began, are yet enjoying the privilege of a cloistered secret.

* * * *

The happenings of the next hour were too lurid for words. The man whipped his desire and argued his right. The woman quailed before him and appealed for his mercy. Not that she was a stranger to the ways of men, but she had turned a new leaf in her life and come what may she had sworn to be faithful to Suman.

Once men went down on their knees before her begging their turn for the warmth of her arms, but now she was the one who was praying to be saved. Even thus has virtue always begged quarter from vice.

The words that came out to the ears of the "discreet" servants were pathetic.

"Save me from this, Sethji," said the pathetic voice of Sandhya, "I respect you like a father. I do not know who my father was. Be a father to me, Sethji. Help me to forget the past. I want to be respectable. I want to love and live. I love Suman and I can't be unfaithful to him."

"Shut up, you damn prostitute" roared the enraged man who had so far been pushed away and who had struggled in vain to come to grips with his prey, "What right have you to talk of love and life? You, a cheap prostitute, who has made love an argument and turned life into an opportunity. How dare you talk like that? Come, take me as one more of your customers and let us make merry when the time is ripe and desire has still an edge. Come, Sandhya, I'll make you a star overnight if you will only listen to me. What is one more man to you? And at my age I am not so dangerous. To-morrow, you will hardly remember me. Come, dear."

And he caught her in his greedy arms and with hungry lips showered on her slimy kisses. Poor Sandhya! She was overwhelmed with disgust. She struggled desperately to get free, shouting "Leave me! Let me go, you dirty wretch! Leave me!"

With one supreme wrench she got free.

"I'll shout Sethji," she threatened.

"But who'll hear you except God above and He is too far to be useful," laughed the man, "Don't think that I am so old as not to force you to my will. I'll bend you to my desire with force now. Shout, shriek, if you like, but submit you must."

* * * *

The sounds of a terrific struggle were heard by the discreet servants. Furniture crashing, words flying, loud groans and suppressed screams—all suggested a wild primitive fight for sexual mastery. Even the wild brutes of the jungle show more restraint in their passionate outbursts.

Suddenly with one big crash it seemed to end. The incense burner as it descended heavily on the man's head sang a short-timed lullaby to the lust of the man. He fainted.

Sandhya rushed out, with bruises all over her body and tiny drops of blood oozing out of her innumerable scratches. Her beautiful clothes were in pitiable tatters.

Before any one could stop her, she ran out wildly through the large grounds into the streets beyond.

* * * *

Some kindly soul picked her up and brought her home. For days, Suman talked of murdering the man who had outraged his sweetheart thus. But Sandhya held him in check.

Her film career was now over. All the work that had been done was scrapped. Sandhya dared not go to the studio, nor was she called.

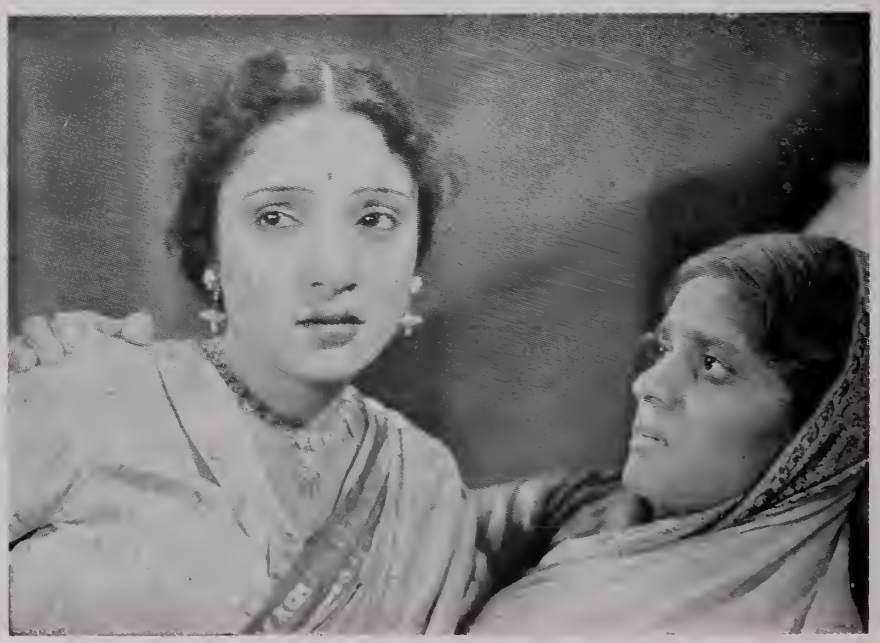
For her there was to be no more of a film studio. Her short-lived stardom had taught her a bitter lesson. She could not go back to her hereditary profession. She loathed it now, having been in the other world for some time.

So once again Suman was on the streets hunting for a job and Sandhya stayed at home waiting for him.

* * * *

A year later, in a small room at Parel two young persons—a handsome boy and a beautiful girl—were found dead in a final embrace.

Sandhya and Suman could bear it no longer. Rather than go back to where they came from, they made a suicide pact and went to a new land from where one has never to look back.



Anis gives a great performance in "Padosi" a Prabhat picture.

Resume Of Information For Technical Minded Readers

LANSING

Shearer Sound System For Better Theatres

(Contd from last issue)

Lansing Power Amplifiers. Type 124

The Power Amplifiers are A.C. operated, negative feedback stabilized type and represent the very latest design. Frequency response is exceptionally fine, 40-16,000 cps. plus or minus ½ db. The system of inverse feedback stabilization keeps distortion to a minimum up to the overload point of over 20 watts. Hum and noise level are approximately 75 db. below maximum output or referred to a 6 mw. zero reference has a noise level of minus 42. Wave form at all frequencies above 40 is constant. Five latest type tubes are used in type 124 power amplifiers and the condition of the power and low level amplifier tubes can be determined by a meter mounted on the amplifier panel.

Because Lansing amplifiers are well engineered and have the highest characteristics possible to build into an amplifier they are strongly recommended for all theatre installations where quality of reproduction must be the best obtainable.

Power Amplifiers. Type 140

The type 140 single stage power amplifier is used where more power is needed to cover large theatres or outdoor audiences.

This amplifier uses 2-866A rectifier tubes and 2-845 amplifier tubes and has an output of 60 watts with less than 2% distortion. Gain is 15 DB and frequency response is linear from 40-10,000 cycles. Filter condensers are oil impregnated, 2,000 volts. Both filament and plate transformer are separately fused. A safety switch protects the amplifier and operators. Individual plate currents are read on a meter mounted on the panel. All connections are located on the front panel where they are accessible. Input impedance 24 and 500 OHMS, output impedance 6-12 and 24 OHMS.

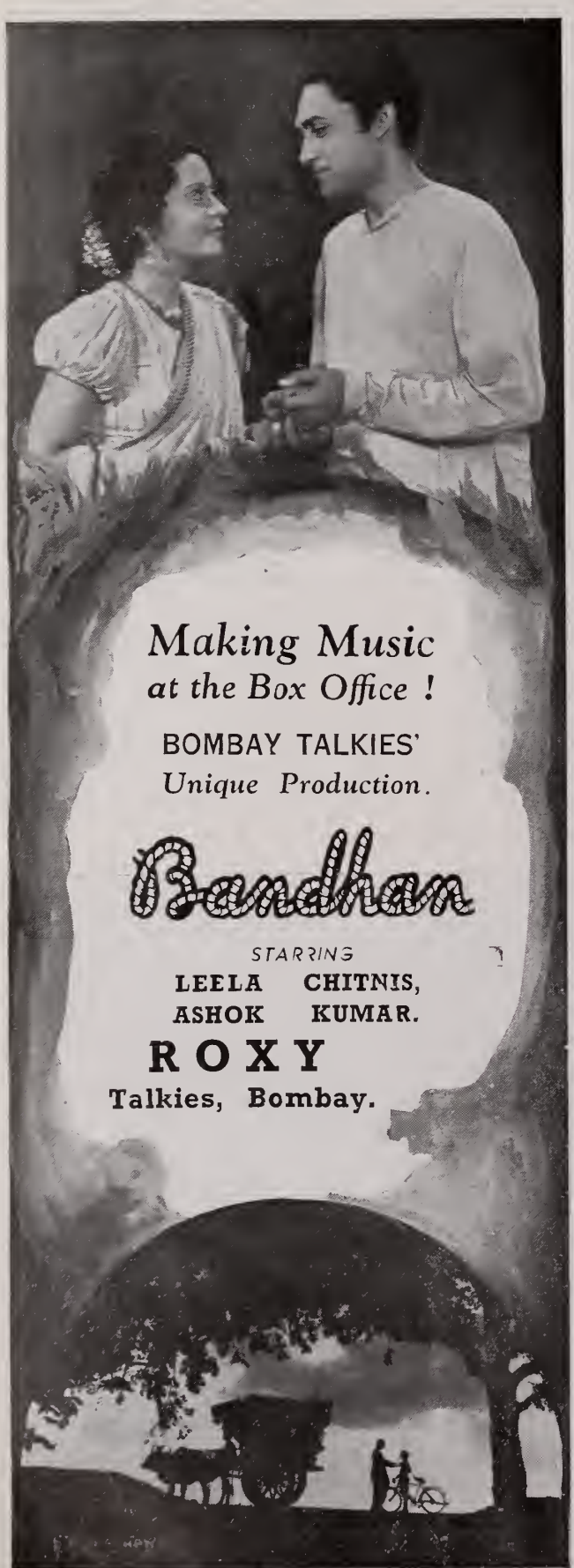
Power Amplifiers. Type 252.

The type 252 single stage power amplifier is supplied where extreme power and tremendous coverage is necessary. It has an output of 100 watts with less than 2½% distortion. 2-866A, 2-845 and 1-83V tubes are used.

The amplifier is similar to the 140 except bias peak with a time delay circuit is used to protect the 845 tubes. Other characteristics are the same as in the type 140.

This amplifier is supplied on special order only and prices will be quoted upon request. Always give full information as to the application of the type 252 amplifier you are ordering. What type of equipment do you intend to use with the 252, etc., to International Talkie Equipment Co., Queens Road, Bombay.

This situation promises to be somewhat interesting in "Punar Milan" a Bombay Talkies' picture.



An announcement
EXTRAORDINARY
To Demand Applaudience!
EXTRAORDINARY

TARUN
PICTURES

PROUDLY PRESENT

Shanta Hublikar

("**KESAR**" OF "**ADMI**")

IN THEIR NEXT SOCIAL

"PRABHAT"

"THE DAWN"

WITH

P. JAIRAJ, K. N. SINGH, VATSALA KUMPTEKAR, KALYANI ETC.

STORY: **SJT. M. G. DAVE**

DIRECTION: **SJT. V. M. VYAS**

A TENSE DRAMA OF A BOY AND A GIRL WHO FOUGHT AGAINST SOCIETY TO SEE THE DAWN OF NEW LIFE, NEW HAPPINESS, NEW WORLD!

A Confirmed Box-Office Smash!

TARUN PICTURES'

'TRUST YOUR WIFE'

(NIRALI-DUNIYA)

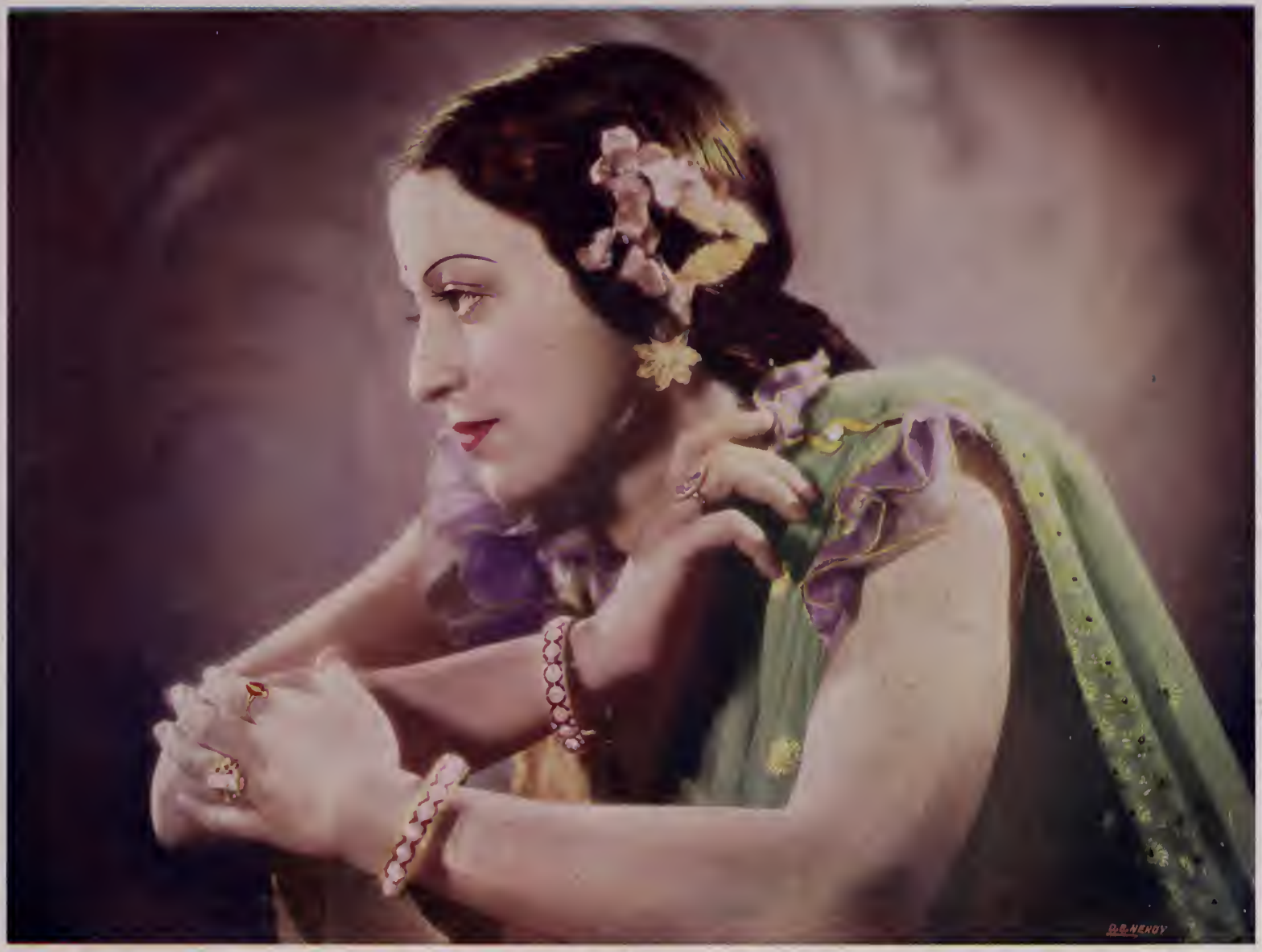
Breaking Record Every Where!

For Bombay Pcy. & C.P.C.I. Apply to:

THE BHARAT PICTURES Ltd.

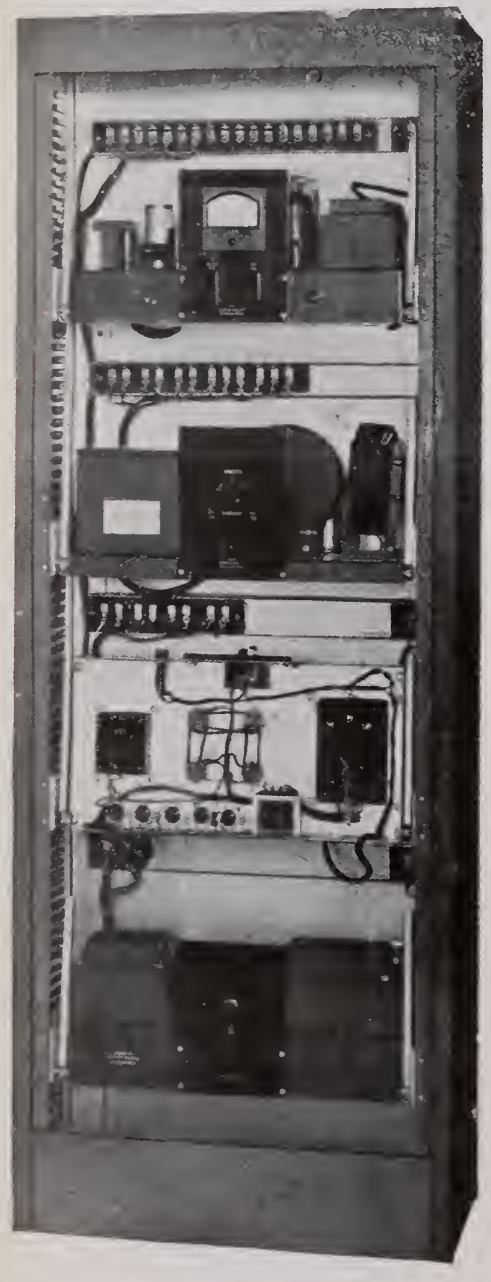
Patel Chambers, French Bridge, Bombay-4.

HEAD OFFICE : **AKOLA.**



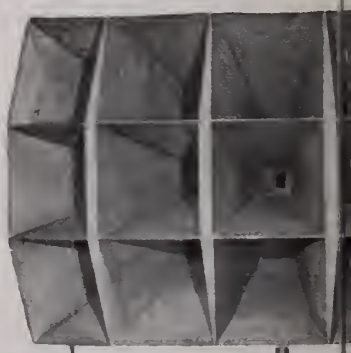
PRABHA—This charming star of the Indian screen wins new laurels in "Ummid" a Ranjit picture.

Now Lansing in Full Swing



LANSING "METROPOLITAN" Amplifier Cabinet opened, showing from top to bottom: (1) The "METROPOLITAN" Amplifier; (2) Two-way speaker Dividing Network, with single stage monitor amplifier, Monitor volume control and Test and emergency switches for stage speaker; (3) Speaker Field Supply, shown turned over on its exclusive Lansing "Tramvue" mounting to facilitate testing and inspection; (4) The Copper Sulphide Rectifier type exciter supply.

LANSING SHEARER TWO-WAY SPEAKER SYSTE
the convenient arrangement of Cellular horn an
(inside wings not show



Remember Lansing is the Finest Sou

International Talkie

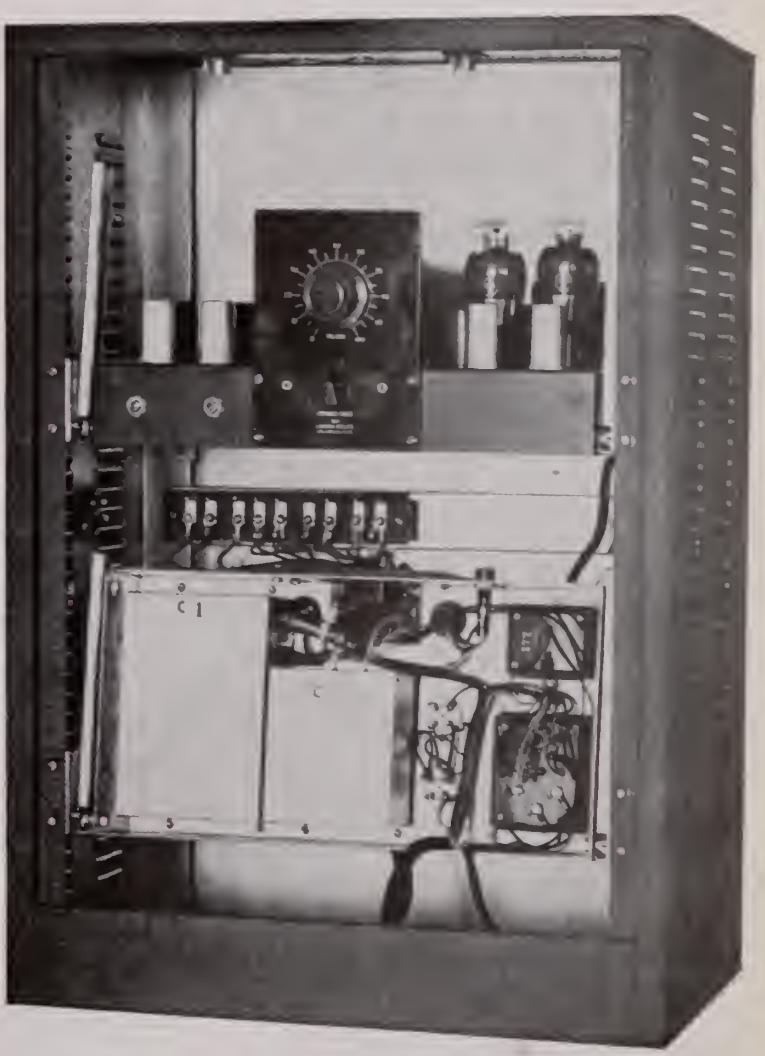
Phone: 20892 17, NEW QUEEN'S RO

OFFERS THREE UNIQUE SOUND SYSTEMS

CHALLENGER : METROPOLITAN : PREMIERE

"METROPOLITAN" showing
ow frequency wooden horn

The Challenger Amplifier Cabinet opened showing at top the Lansing "CHALLENGER" amplifier, and the bottom the Field Supply and Dividing Net work; turned over on its exclusive Lansing "Tramvue" mounting for inspection.



d System for your Theatres

Equipment Company.

AD, BOMBAY-4 · Gram: SOUNDHEAD

ROSALIND RUSSELL—She is coming in "No Time For Comedy" a Warner picture with a smile that will captivate her Indian fans and with a comedy that will keep them roaring.

If You Admire Your Neighbour's Wife

It is because—

She is wearing—

PURSRAM'S SILKS!

Silks For Everyone

- For The New-Born Babe
- For The School-Going Girl
- For The Butterfly-Beauty
- For The Honey-Moon Bride
- For The Dignified Mother
- For The Hopeful Widow

PURSRAM'S

SILK MERCHANTS

336, HORNBY ROAD, BOMBAY

Film Publicity Is Not Blah, Blah!

Study Of Mass Psychology Necessary

People Laugh At "Gate Crashers" and "World Premieres"

(By: "Zabak" Of The Sunday Standard)

(For Once, Zabak, perhaps the most popular newspaper columnist we have in the country to-day, goes all out and hits the publicity men in our film industry—and hits them hard. There is plenty to think in what he writes and much to learn. THE EDITOR.)

I am downright, absolutely positive that there cannot be any worse publicity copy in the world than the ones we come across in our dailies advertising Indian films.

Some of the advertisements....the copy, blocks and layout are so dreadfully amateurish that one does not know whether to treat them as jokes or to consider them as reflections of the type of brains behind their manufacture.

Very badly worded, ungrammatically put with a lot of hulla-baloo and without one touch of human appeal or the faintest idea of mass psychology to give it that compelling power....these advertisements seem to cry to the heavens themselves for redress.

Bibbo comes again in "Intizar" a Great India picture.

With competition and rivalry becoming so acute, publicity has today come to play a most vital part in the marketing of any commodity ....and it does not matter whether the product is tooth-paste, soap, automobile, a spitfire or a dreadnought....if the copy is misleading, unattractive or badly written it does not only hamper the sales but also mortally injures the manufacturer's goodwill and trade name.

Unfortunately this fact is lost upon the big shots who run our studios with the result that a most important branch of the industry is allowed to deteriorate more and more, day by day.

ADVERTISING MEANS SELLING

Some of the so-called publicity officers attached to our studios do not seem to understand the very fundamentals of advertising.

They do not realise that merely digging out all the beautiful adjectives from a massive dictionary and going all out to eulogise the picture is not enough, and they seem to completely forget the basic fact that they have been engaged to sell and not to praise, although there will be some who will say that you cannot sell without praise.

Probably they are correct, but I insist on repeating that mere praising is not selling. You may declare, "This is the finest picture in the world", or you may splash across the full length of a newspaper, "The Greatest Picture Ever Made", but that is not enough to pull the reader out of his home and drag him to the theatre.

Mr. Zahir B Kureishi otherwise known as "Zabak."

The public of late have been put wise to the truth behind "Finest" and "Greatest" pictures.

SOME HACKNEYED STUNTS

The audacity of some fertile brained publicity men is so outrageous that it takes one's breath away at their very, should I say, cheek. Months before a picture has been completed advertisements make an appearance declaring the unfinished product: "Hailed as the Gate-Crasher of 1940." How can it be hailed without even being seen and how on earth can it be a gate-crasher without even the gates being opened?

Yet another very familiar and much hackneyed stunt is to cram a number of blocks together and then let fly about half-a-dozen questions at the poor reader: "Do you know what is true love?", "Do you know this, that or the other? Then see the answer in this picture....blah, blah etc."

This is all very perplexing to the reader and he definitely disapproves of being presented with a question paper first thing in the morning.

Then again the publicity 'wizards' think that acclaiming a current release to be a "World Premiere" some may think "Ah! This must be a great picture it's having a world premiere", but in actual fact they do not see the public

laughing up their sleeves at the idiocy of the whole thing.

I could fill this page and probably a couple more with glaring howlers made by our so-called publicity experts but I am sure it will be needless as any paper will give you the examples I refer to.

WHY IS THIS SO?

So the whole question boils down to: WHY IS THIS SO? WHY IS INDIAN FILM PUBLICITY SO FEEBLE AND FOOLISH?

Because the film magnates forget the all-important fact that it is only publicity, wisely and effectively used, that can sell. Because they have got the impression that any newspaperman without a job is good enough to handle the work. Because they have never cared to realise that publicity is a highly technical and specialised job that cannot be handled by any Tom, Dick or Harry who smatters a few words of English, writes a caption or two and has "influence" with newspapers. Because they never care to know that a man who may be proficient in writing up news is the most unsuitable to write up their advertisements; in fact it is tantamount to asking an engine driver to sit down and knit socks for the Ladies' War Funds Committee.

What beats my understanding is the fact that a studio will spend lakhs and lakhs on a picture, will go all out to collect a galaxy of stars, will compete with the devil himself to get the best directors, will build huge sets, will distribute money lavishly to engage cameramen, recordists and other technicians....but will not think twice even before engaging a publicity man.

Of what use are those stars, directors and technicians when the man who is to sell the finished product does not know one bit of human psychology and does not even understand the underlying motive of publicity and how to use it most effectively at the minimum of cost?

CLEVER PUBLICITY OF "WOMAN".

For a brief spell in Bombay it was felt that at last a real publicity man was born. The clever way the publicity of "WOMAN", National Studios' first picture, was handled made me feel that a new era had dawned. From week to week the cleverly worded captions, correctly displayed with a marshalling of facts of appeal with a deft skill which showed a masterly understanding of the psychology of the masses, woke up men, women and children from their slow lethargic life and brought them to the theatre....all....Hindus, Muslims, Parsis, Christians and even Europeans.

Yes. It was publicity which made this picture run for 25 weeks here and it was publicity again, badly managed, slipshodily put with big splashes and little emotion, that killed the drawing power in Delhi, Lahore and other key cities.

Let this lesson of "WOMAN" be an example to all our studios and let them now wake up to the true facts and set about repairing the great dents created by their indifference to the most important part of their business. It pays to advertise....only when it is well advertised!

Coy and shy, Suryakumari comes to the screen in "Prem Bandhan" a Tamil picture of Famous Films.

ON THE IRAQ

FILMINDIA'S PROTEST BEC

What Is Our Grievance?

1. That numerous obstacles are put in the way of Indian films which go to Iraq with the result that the future market for Indian films is threatened by the Iraq authorities.
2. Several Indian films have remained uncensored for years in Baghdad inspite of repeated requests because of the enemity of the Lord Mayor of Baghdad who is suspected of playing into the hands of the rival American interests and has consequently become the bitterest enemy of Indian films.
3. The local exhibitors in Iraq inspite of their willingness to show Indian pictures are directly influenced or threatened with a view to discourage any exploitation of Indian films.
4. Puerile tactics such as refusing to see the pictures. although previously arranged. keeping the representatives of Indian firms waiting unnecessarily and not replying to even registered requests. all combine to make the future of the Indian films in Iraq very uncertain unless the authorities there decide to look upon Indian films more sympathetically in future.
5. Indians in general are also treated like criminals in Iraq: their finger prints are taken. and moreover. they are asked to produce a non-conviction certificate from the local C.I.D.

   Indians are chased out of their posts in the railways. electric companies, banks etc.
6. And in addition to all this Indians are called "Hindi Asvat" (Black Indian) by this race of Muslims in Iraq who are supposed to be related in ties of brotherhood with Indians.

What and Where is Iraq?

1. Iraq is a small Arab kingdom, formerly known as Mesopotamia. 116,000 sq. miles in area. with a population of three and half million. Its capital is Baghdad. formerly a Turkish province. Iraq was organized as a state under the British Mandate after the last war.

   On December 14th. 1927, the Mandate was ended and Great Britain recognized the full Independence of Iraq. The country is independent but has special treaty relations with Britain and we find a British military mission. a police force with British inspectors. and the Royal Air Force squadron at various stations in Iraq. Because of its oil-fields Iraq has a strategical importance in the present war. The present ruler King Faisal II succeeded to the throne in 1939 and is hardly six years old. In the present war Iraq is our ally and fights with us shoulder to shoulder against our common enemy.
2. In the last war Indian soldiers fought for the people of Iraq on the battlefields of Mesopotamia and with their blood. sowed the seeds of freedom which the Iraqis are enjoying to-day.

   Once again Iraq has become a battlefield where the freedom of several nations will be decided, and once again Indian soldiers are standing shoulder to shoulder with their Iraqi brothers in defence of this freedom.
3. The trade exchange between Iraq and India has been going up steadily since 1936 as will be seen from the following table:

And with the war on. the figures will show further appreciation with Iraq buying from India more and more of cotton, jute, and leather.

IN THOUSANDS

	1936-37	1937-38	1938-39	1939-40
Imports from Iraq	39.75	52.43	46,00	58.00
Exports to Iraq	55.30	61.34	50.59	59.89

And yet a country so dependant on India chooses to forget even its courtesy obligation to a nation of three hundred and fifty millions.

What Is The Scope of Indian Films In Iraq?

1. Iraq has six big stations which can consume not less than 25 Indian pictures per year.
2. A single Indian picture brings in an average return of Rs. 4,000 which means an aggregate business of Rs. 1,00.000 net on 25 films during the year.
3. Films that go to Iraq can also travel to further provinces yielding the following extra income:—
   (a) Trans-Jordan. six stations. Rs. 1.500 per film.
   (b) Palestine, six stations, Rs. 1.500 per film.
   (c) Syria. six stations. Rs. 2,000 per film.
   (d) Turkey. twelve stations, Rs. 2,500 per film.
4. The above-mentioned returns are on Indian pictures in the Hindusthani language. but if these pictures are dubbed in the Arabic language each film is likely to fetch a net return of Rs. 40.000 from Iraq alone.

   But this is only possible if Indian films are officially encouraged by the Iraq authorities.

MR. KANGA'S PASSPORT RENEWED

We understand that Mr. Kanga. who was finding it difficult to renew his passport for further stay in Iraq has now been granted Visa for another one year from the 4th of December 1940.

In this connection, the Indian film industry feels grateful to Sir Homi Mody for his strong representation to the Foreign Department of the Government of India compelling the Iraqis to view things in the right way.

FILM FRONT

...IES A NATION'S AGITATION

Bombay Chronicle

INDIANS IN IRAQ 14-11-'40.

The current issue of 'filmindia' has made certain revelations in respect of the treatment that Indians receive in Baghdad and the Indian Films are accorded to. Indians, who fought for the freedom of Iraq during the last world war are said to be treated as suspects and required to give their finger-prints on landing in Iraq. Mr. E. P. Kanga of Messrs. M. B. Billimoria & Co. looks after their film business in Iraq. In his contribution to 'filmindia' he points out that the unsympathetic treatment Indian films are getting from Iraq Censors is due to some American rival influences working behind. If that is so, it is for the India Government to take this matter up. Mr. Kanga called at the office of the Censors numerous times, made the written applications required of him, sent reminders but without even getting a chance of putting his case. He is simply not getting a hearing. If the account is accurate, it is an extraordinary state of affairs and this kind of virtual boycott of the products of an important Indian industry by Iraq will have to be seriously considered by the Government of India. We trust Government will promptly make enquiries into the matter and take due steps for the redress of Indians' grievances.

Sunday Times: Madras.

ANTI-INDIAN?

On the last page, we give an account of the alleged treatment meted out in Iraq to Indians in general and Indian film productions in particular.

The allegations are such that they sound almost incredible. And yet, there they are and it is even stated that once an Indian Moslem had to change his nationality to escape "being laughed at for being an Indian!"

Surely, India deserves better at Iraq's hands, if only for the blood which Indians shed on her soil in the last War for safeguarding her freedom.

And what a sad disillusionment it must be to Jinnah and other Pakistan faddists who have been loudly proclaiming their solidarity with the other Moslem countries at the expense of an united Indian nation!

Hindusthan Standard, Calcutta.

Our Film Men in Iraq

The condition of Indians living in foreign countries, often pitiable and humiliating due to discriminatory legislations and restrictions, has been discussed in the columns of newspapers and dilated upon in statements of popular leaders. Indians are subjects of the British Crown and as such are entitled to the protection that His Majesty's Government can provide for them. India is said to be virtually enjoying Dominion Status, according to many spokesmen for the British Government. And yet it is a matter of unforgettable shame and deepest regret that Indian nationals in various parts of the world are treated like so many criminals and pariahs. They are not allowed to ply their own trade nor often permitted to enjoy the elementary rights of human beings. And these are not merely imaginary concoctions of an inventive mind; these are facts as real as our own existence.

It is impossible to reproduce all that has been written in hundreds of Indian papers and in several languages about the Iraq agitation of "filmindia." With the exception of half a dozen Anglo-Indian papers, who for patent reasons of their own kept mum, as they usually do when India's self-respect is at stake, all the dailies, weeklies and other periodicals unanimously condemned the high-handed attitude of the Iraq authorities in giving a shabby treatment to Indians in general and to Indian films in particular.

With the limited space at our disposal we reproduce extracts from some of the leading papers in the most-widely read languages of India.

* * * *

The revelations made in the *Filmindia* by Mr. E. P. Kanga, representative of a Bombay film company working in the land of Iraqis, regarding the condition of Indians living there, make a very pathetic reading. It is stated that "Indian films are not allowed to be censored and all sorts of stupid obstacles are put in their way of exhibition. The man who is reported to be primarily responsible for this is the Lord Mayor of Baghdad. And it is also said that his action is inspired by the competitive American interests. This, in itself, is a grave state of affairs. The net result of this antagonism is that Indian films produced as much as six years back are still lying unexploited in Baghdad and no one really knows when they will be permitted to be shown." This is all about condition of the Indian film traders in Iraq.

* * * *

Mr. Kanga states that his repeated requests for an interview with the Amin Ul Asma (Lord Mayor), who was the chairman of the Board of Film Censors were turned down. When he personally went to the office of the Mayor, he was told that the Mayor could not see him as he was too busy with war work. Mr. Kanga was asked to state his business in writing to the Mayor which he did; but to the same, and to the reminders thereof, he received no reply. Mr. Kanga sought the support of the local British Embassy but they could render him no help. In fact, one Mr. Walker, said to be the Commercial Secretary attached to the British Embassy "declined to take the matter up unless he was asked by the Government of India to seek for an explanation." If what has been stated by Mr. Kanga is true, it is definitely a disgraceful state of affairs in Baghdad. Mr. Walker, Commercial Secretary attached to the local British Embassy, has very kindly agreed to take up the matter only if he is asked by the India Government. Now on the basis of what has been reported by Mr. Kanga, will the Government of India move and make an enquiry into the allegations?

Cochin Argus.

16-11-'40

INDIAN FILMS TABOOED

Filmindia's Appeal to the Government of India.

(We commend the Editorial from Filmindia, Bombay for the attention of the Authorities. If the allegations are true, they call for effective intervention—will the Government of India take up the matter? Ed. C. A.)

Iraq Authorities Condemned By All Papers and in all Languages

Indian Express: Madras.

Mr. E. P. Kanga tells a dismal story of humiliating treatment meted out to Indians in Iraq. Apparently the Government there assumes that every Indian entering the country is a criminal unless the contrary is proved. It would appear that when an Indian arrives in Iraq he has to go to the passport office and register his arrival, and if he wishes to stay for more than three months, he has to produce a non-conviction report and submit to the indignity of having his fingerprints taken. Usually travellers visiting foreign countries are protected by the influence of their Governments, and if an Englishman is subjected to insult abroad, the entire machinery of Consular establishments is set in motion to convey the British Government's resentment to the proper quarter and demand adequate reparation. Mr. Kanga himself has cited a Japanese authority to illustrate how the Japanese Government protects the honour and dignity of Japanese nationals sojourning in foreign countries. Two years ago, we are told, the French Government ordered that fingerprints should be taken of all Japanese residing in France. The Japanese Consul in Paris promptly protested, but when the protest went unheeded, the Japanese Government in Tokyo bluntly retaliated with an order that all French subjects in Japan should forthwith give not only their finger-prints but also their foot impressions. Immediate cancellation of the obnoxious original French order was the result, and the French Government yielded, after a reprisal, a courtesy due to Japan which they would not concede in response to a mild request. But the Government of India are insensitive to the duty of preserving Indian prestige abroad, and a sense of immunity encourages Governments outside to be particularly offensive in their treatment of Indian visitors.

Sunday Standard, Bombay.

A KICK FROM IRAQ

While newspapers are full of stabs-in-the-backs and kicks-in-the-behinds I wonder what the civilised world will have to say about the shabby treatment being accorded to Indians in Iraq by both the Government and the Commercial Secretary attached to the British shad Al Umri, the Lord Mayor of Embassy at Baghdad.

The latest issue of *filmindia* carries a letter from Mr. E. P. Kanga, the representative of Messrs. M. B. Billimoria in Baghdad, in which he bitterly complains of the highhandedness of Iraqi officials towards Indians and Indian films.

* * * *

Its a very damaging indictment he brings against the Iraq Government and deserves the immediate attention not only of every self-respecting Indian but also of our much revered *ma bap* Government, under whose Imperial wings and care our interests are supposed to be protected in foreign countries.

What I can't understand is the very short memory of the Iraqis, who seem to have completely forgotten that they owe their freedom, which they are now so ready to throw at our face, to the valiant Indian troops who so ably defended them from the Turks hardly 25 years ago.

Also beyond comprehension is the over-bearing attitude of Syed Arshad Al Umri, the Lord Mayor of Baghdad, towards Indian films and his seemingly bitter hatred towards everything Indian?

* * * *

I feel that we here in India cannot allow our compatriots in foreign countries to be treated so miserly. It is our national duty now to demand from the authorities concerned there not only a full explanation but also due compensation, and an assurance that an Indian will be allowed the same status and rights as we so readily give all foreigners.

It is a real pity that a fellow coloured nation should now take upon itself the odious duty to complete the work the late Katherine Mayo left undone and make us feel the deep gulf that divides a conquered nation from a free one!

Lokmanya, Bombay.

इराकमध्यें हिंदी लोकांचा उपमर्द

जो घरीं गुलाम असतो तो कुठेहि गेला तरी गुलाम म्हणूनच समजला जातो ही गोष्ट हिंदी लोकांच्या बाबतींत अनेक प्रसंगीं सिद्ध झाली आहे. त्याचें ताजे प्रत्यंतर इराकमध्यें पहावयास मिळते. गेल्या महायुद्धाच्या वेळीं हिंदी लष्करानें इराकचें रक्षण केलें व त्याला स्वातंत्र्य मिळवून दिलें. या युद्धांत देखील इराककडे हुकूमशहांची दृष्टि वळली तर त्याच्या रक्षणाचा भार हिंदी लष्करावरच पडणार आहे. आणि हिंदी लोकांविषयीं इराकच्या सरकारची वागणूक कशी आहे तर अत्यंत अपमानाची. फिल्म इंडियाच्या ताज्या अंकांत श्री. इ. पी. कांगा यांनीं एक पत्र लिहून तेथील हिंदी लोकांच्या परिस्थितीवर झगझगीत प्रकाश पाडला आहे. तेथील हिंदी लोकांना संशयित गुन्हेगाराप्रमाणें वागविण्यांत येतें, आंगठे घेण्यांत येतात, आणि हिंदी उद्योगधंद्याची पद्धतशीर गळचेपी करण्यांत येते. हिंदी चित्रपटाच्या बाबतींत तर ही वागणूक अत्यंत चीड आणण्यासारखी आहे. हिंदी चित्रपट सेन्सारकडून मंजूर होण्यास खूपच विलंब लागतो. हिंदी चित्रपटाच्या मार्गांत मुद्दाम कांटे पसरण्यांत येतात. आणि हे सारें प्रतिस्पर्धी अमेरिकन फिल्मवाल्यांच्या चिथावणीनें होते असें श्री. कांगा यांचें म्हणणें आहे. तसें असेल तर हिंदुस्थान सरकारनें या बाबतींत लक्ष्य घालणें अगत्याचें आहें.

"No More Finger Prints" Say Indians
Sir Homi Mody Leads A Deputation

Bombay Sentinel

Indians Treated Like Criminals In Iraq

Shocking Disclosures Call For Immediate Action and Reprisals

IRAQ IS THE LATEST COUNTRY TO JOIN IN THE ANTI-INDIAN CAMPAIGN.

"Filmindia" in its latest issue has some shocking revelations about the way Indians are treated and the sabotage of Indian films.

As usual, the British Embassy looks on unconcerned, and when asked to intervene an official thought it his duty to do anything only if he was asked to do so by the Government of India officially.

TREATED LIKE CRIMINALS

Indians, according to the writer of the article, are treated no better than criminals. When an Indian arrives in Iraq, he has to register himself at the passport office. If he wishes to stay for three months he is asked to produce a certificate from the C.I.D. to the effect that he has had no conviction.

That is not all. The Iraq C.I.D. appear to have a special code of their own. They ask for finger print impressions of all the ten fingers, and order the Indian to appear before them after another week.

And when he appears he must stand in a line and take his chance, sometimes, it is stated, it takes two or three hours before he is called up.

One cannot but get the impression from these disclosures that the Iraqis think of Indians as some criminal tribes who must be treated like hardened criminals.

One is also not surprised that Indian trade is given no quarter when one knows the way Indians whose only desire is to visit the country are treated.

Films, especially, have become the 'bete noir' of the Iraqi officials, no doubt influenced to a large extent by American business men.

The writer of the article in "Filmindia" states that no Indian film is allowed to be exhibited after the successful run of "Hurricane Hansa" for four weeks, which is said to be a record for any film in Iraq.

The Lord Mayor of Baghdad seems to have a peculiar sense of his own duties. He is the President of the Censor Board, and does not care to reply to any communications, even after half a dozen reminders.

EXHIBITOR THREATENED

To try another process, an Indian distributor asked his exhibitor to apply to the Board for censoring a film. The result was, the exhibitor was threatened with cancellation of his licence. This can mean only one thing—that the Iraqis are determined to "black-out" all Indian trade. Why, otherwise should they have threatened the exhibitor in so summary a fashion when they had not even viewed the film?

It is stated that the American companies, after the success of one Indian film, got round the Lord Mayor and influenced him some way or other. Whatever that may be, Indian trade suffers and Indians are treated as a band of pariahs.

HOW TOKYO DID IT

In this connection it is recalled how the Japanese made the French authorities come round in a similar case. The French authorities, it appears, had asked all the Japanese in France to give their finger impressions. A protest from the Japanese Consul went unheeded. Tokyo was quick to act, and how! They asked all the French in Japan to give not only the finger impressions but also their foot prints! This had the desired effect, and the French withdrew the order.

Similarly, in India, some sort of reprisals is called for. The Iraqis do very good business in this country and are very well treated, suffering no kind of humiliation, but getting all facilities for their trade and stay here.

UNGRATEFUL

The Iraqis, moreover, have proved themselves to be ungrateful. They seem to have forgotten that Indians in the last war shed their blood to drive the Turks out of Iraq and helped them considerably to get their freedom.

It is up to the Consul for Iraq in Bombay to acquaint his country with these matters and remedy this state of affairs in the interests of his own country.

But that apart, it is the duty of the Government of India and associations like the Imperial Indian Citizenship Association to take up this matter and end this scandal ere long.

Navshakti, Bombay

हिंदी बोलपटांची इराकमध्यें मुस्कटदाबी!

'देशबांधव' मि. इ. पी. कांगा यांनीं इराकमध्यें हिंदी बोलपटांची मुस्कटदाबी कसकशी चालली आहे याची माहिती देणारा आणि एकंदरींत हिंदी लोकांना इराकमध्यें कसें तुच्छतेनें आणि 'हिंदी आस्वत' उर्फ 'काळे हिंदी आदमी' म्हणून वागविण्यांत येते याबद्दलचा एक तक्रारीच्या स्वरूपाचा लेख 'फिल्म इंडिया'च्या नोव्हेंबरच्या अंकानें लिहिला आहे.

मि. कांगा हे मेसर्स एम्. बी. बिलीमोरिया आणि कंपनीचे इराकमधील प्रतिनिधी व मोशनपिक्चर्स कॉंग्रेस-या कार्यकारीमंडळाचे एक सदस्य आहेत इराकमध्यें हिंदी बोलपट नुसते सेन्सॉर देखील होत नाहींत, आणि ते तेथें दाखविण्याचे बाबतींत सत्राशें प्रकारची निर्बुद्ध वृत्तीचीं विघ्नें उपस्थित करण्यांत येतात! या सर्व कारवायांच्या मुळाशीं बगदादचे लॉर्ड मेयर सय्यद अर्शद अल् उम्री, अमीन उलआस्मा हे आहेत. आणि त्यांना या बाबतींत हिंदी बोलपटांशीं या क्षेत्रांत स्पर्धा करणाऱ्या अमेरिकन बोलपट कंपन्यांनीं चिथावलें आहे, असें म्हणतात!

मि. कांगा यांना या प्रकरणाची दाद लावण्यास तासचे तास मेयरचे दारीं धरणें धरून बसावें लागलें व महिनेच्या महिने खटपटी कराव्या लागल्या तरीहि या बाबतींत यश आले नाहीं!

हिंदी बोलपट व हिंदी माणसें यांचा अपमान व तिरस्कार करणाऱ्या याच इराकच्या स्वातंत्र्याकरतां मागील महायुद्धांत हिंदी सैनिकांनीं रक्त सांडलेलें आहे आणि इराकवर झडप घालणाऱ्या तुर्की सैनिकांच्या रोषाला ते बळी पडलेले आहेत!

त्याच हिंदी सैनिकांच्या हिंदी बांधवांची व हिंदी बोलपटांची इराकमध्यें आज कृतघ्नवृत्तीनें अपमानास्पद मुस्कटदाबी होत आहे!

हिंदुस्थान सरकारनें या प्रकरणांत लक्ष घालून बंदोबस्त करावा, अशी विनंति करण्यासाठीं एक शिष्टमंडळ नुकतेंच दिल्लीस रवाना झालें आहे. त्याची दाद कशी लागते हें लवकरच दिसून येईल.

Countryman Kanga's Complaint Becomes A Nation's Protest—Government of India Promises To Enquire

Bombay Samachar.

હીંદી ફીલ્મો સામે ઈરાકની જેહાદ

હીંદી સરકારે એ વિષે તાત્કાળીક તપાસ કરી પગલાં ભરવાની જરૂર

ઈરાકમાં રહેતા એક હીંદી મી. ઇ. પી. કાંગા ત્યાં હીંદીઓ અને હીંદી બાલપટો પ્રત્યે થતા ગેરવર્તાવની ચોકાવનારી કહાણી કહી સંભળાવે છે:

ઇરાકનું રક્ષણ કરનાર હીંદીઓને "કાળા હીંદીઓ"નું બીરદ મળે છે: હીંદી પ્રોડયુસરો જાગ્રત બનો અને વીરોધ ઉઠાવો.

ચાલુ માસના "ફીલ્મ ઇંડીયા" માં બગદાદમાં હીંદીઓ અને હીંદી ફીલ્મો પ્રત્યે કેવો વર્તાવ કરવામાં આવે છે તે વિષે કેટલીક ચમકાવનારી વીગતો પ્રગટ થઈ છે.

મેસર્સ એમ. બી. બીલીમોરીયા એન્ડ કંપનીના ઇરાકના પ્રતીનીધી મી. ઇ. પી. કાંગા "ફીલ્મ ઇંડીયા" ઉપર લખેલા એક પત્રમાં હીંદી ફીલ્મો પ્રત્યે ઇરાકમાં જાગેલી જેહાદની વીગતો રજુ કરી છે અને એ જેહાદ અમેરીકન હરીફોના કારણે શરૂ થઈ હોવાનું તેઓ જણાવે છે.

ગત વીશ્વવીગ્રહમાં ઇરાકની સ્વતંત્રતાનો બચાવ કરનાર હીંદી સેપાહોજ હતા અને આજે પણ હીંદીઓ આ ફરજ બજાવી રહ્યા છે. એજ ઇરાકમાં આજે હીંદીઓને "કાળા હીંદીઓ"ને નામે સંબોધવામાં આવે છે અને હીંદી ફીલ્મોની ઇજજત પર હાથ નાખવાના અધમ પ્રયાસો થઇ રહયા છે.

આ બહુ ચોંકાવનારી વસ્તુસ્થીતી છે, એ માટે હીંદી સરકારે તાત્કાળીક તપાસ કરી ઘટતા પગલાં લેવાં જોઇએ અને આપણા ફીલ્મ ઉદ્યોગપતીઓએ પણ જાગૃત થઈ આ સામે સખ્ત સક્રીય વીરોધ જગાવવો જોઇએ.

ફીલ્મ ઇંડીયામાં પ્રગટ થએલ મી. કાંગાનો પત્ર તથા તે ઉપર "ફીલ્મ ઇંડીયા"એ લખેલ અગ્રલેખ અમો અહીં પ્રગટ કરીએ છીએ.

Jame-Jamshed Bombay.

ઈરાકમાં હીંદીઓને ગેરઈન્સાફ.

હીંદી સરકાર આગળ ગએલું સીનેમા-ઉદ્યોગનું ડેપ્યુટેશન.

ઈરાકની સરકાર તરફથી હીંદી ફીલ્મો અને બગદાદ ખાતેના હીંદી મોશન પીકચર ઉદ્યોગના પ્રતીનીધી તરફ જે વરતણુંક ચલાવવામાં આવી છે તે માટે મોશન પીકચર પ્રોડયુસરઝ એન્ડ ડીસ્ટ્રીબ્યુટરઝ ઓફ ઇંડીયાએ હીંદી સરકાર પર એક અરજી કરવાનું ઠરાવ્યું છે.

આ બાબત પહેલવહેલી "ફીલ્મ ઇંડીયા" ચોપાન્યામાં મેસર્સ એમ. બી. બીલીમોરીયા કંપનીના બગદાદના પ્રતીનીધી મી. ઇ. પી. કાંગાએ બાહેર પાડી હતી જેમાં તેઓએ ઇરાકી અમલદારો હીંદીઓ અને હીંદી ફીલ્મોને જે વર્તણુંક આપે છે તે સામે ખાસ પોકાર ઉઠાવ્યો હતો. ખાસ કરીને બગદાદના મેયર વિષે મી. કાંગાની ફરયાદ છે. આ અમલદાર હીંદી ફીલ્મોનો દ્વેષી તો વીરોધી છે અને હીંદીઓનો પગદંડો ઇરાકમાંથી દુર કરવા આતુર જણાય છે. છેલ્લી મોટી લડાઇમાં હીંદી લશ્કરે ઇરાકનો બચાવ કરીને એ દેશની મોટી સેવા બજાવી હતી. ઇરાકીઓનું આજનું છુટાપણું ઘણે ભાગે એ લડતનુંજ પરીણામ છે તે જોતાં અત્યંત ખેદ થવા જેવું છે કે ઇરાકની સરકાર એ દેશમાં હીંદીઓના લાભ સાચવવા માટે આટલી બેદરકાર રહી છે.

હીંદી સરકાર આ દેશના વતનીઓનું સ્વમાન બળવા એ બાબતમાં તુરત ઘટતાં પગલાં લેશે એવી આશા રખાય છે.

Pravasi Bombay.

ખોબા જેવડું ઓશીઆળું ઇરાક

હિન્દીઓને ગુનેગાર ગણે છે.

ઇરાકને આંખણેથી હિન્દી ફીલ્મોને હડધુત કરી! હાંકી કાઢવાની નાપાક ચાલબાજી.

અફસોસની વાત છે કે ખોબા જેવડું અને ઓશીઆળું ઇરાક હિન્દીઓ પ્રત્યે આવી નાલાયક વલણ ધારણ કરી રહ્યું છે અને આપણે એ સ્થિતિ પ્રત્યે તદ્દન ઉદાસીન છીએ.

Matrubhumi Bombay.

નગુણું ઇરાક

ઇરાકીઓની આઝાદી માટે હિન્દી સિપાહીઓએ ગયા વિશ્વવ્યાપી યુધ્ધ વખતે પોતાનાં માથા વધેર્યાં હતા એ ઉપકાર ઇરાકીઓ આનંદથી ભૂલી ગયા છે. આજે ઇરાક હિન્દીઓને "કાળા આદમી" તરીકે ઓળખે છે, અને હિન્દી ચિત્રો પ્રત્યે સુગ સેવતા એના સત્તાધારીઓ એક જવાબદાર વ્યકિતના પત્રનો ઉત્તર આપવા જેટલો વિવેક બતાવતા નથી એટલુંજ નહિ પણ તેને ઓફીસ ધક્કા પણ ખવડાવ્યા કરે છે. આ બધાના મુળમાં જે એકજ મોટું કારણ પડેલું છે તે એટલું તો જાહેર છે કે તેનું પુનરૂચ્ચારણ કરવાની જરૂર નથી.

એ નગુણાં ઇરાકીઓ એટલું યાદ રાખે કે, "નીચે ઉંચે ફરી રહી દશા ચક્રઆરા પ્રમાણે" અને એમને જે પાઠ આવડે છે તે હિન્દીઓ ભણ્યા નથી એમ તેઓ માનતા હોય તો એવા વાહીયાત ખ્યાલને સત્વર દુર કરે.

શ્રી. કાંગાના લેખમાં જે બીના સહુથી વધુ આશ્ચર્યજનક છે તે બ્રીટીશ સરકારે હીન્દીઓનાં હકના રક્ષણ માટે ઇરાકમાં રાખેલ એમનાં એલચી ખાતાંની વીચીત્ર વલણ છે. ફીલ્મ સેન્સરીંગ જેવી તદ્દન સામાન્ય બાબતમાં પણ એ ખાતાને સરકાર-ની "સત્તાવાર સુચના" વિના કંઇ કરી શકે એમ ન હોય તો એને સ્થાને સામાન્ય કારકુનનેજ રાખી તેની પાસે "સુચના" અનુસાર કામ કરાવ્યા કરી એલચીખાતા પાછળ કરવામાં આવતા ભારે ખર્ચનો બોજો સરકાર શા માટે ઉપાડી રહી છે એમ તેને પુછવાનું મન થઇ આવે છે.

ઇન્ડિયન મોશન પિકચર પ્રોડયુસર્સ એસોસી-એશન, ઇન્ડિયનમોશન પિકચર ડિસ્ટ્રીબ્યુટર્સ એસોસીએશન અને મોશન પિકચર સોસાયટી ઓફ ઈન્ડીઆ આ પ્રશ્ન ઉપાડી લેશે અને સરકાર પણ સવેળા જાગૃત થઇ ઇરાકમાં હિન્દીઓને થતો અન્યાય દુર કરાવશે એવી આશા વધુ પડતી નથી.

ઈરાકે અને ન જાણતા હોય તે હિન્દીઓએ પણ જાણી લેવું જોઇએ કે ઠીગુજી ઇરાકની આજની સ્વતંત્રતા હિન્દીઓનાં બલિદાનને આભારી છે. આક્રમણકારી તુર્કી સામે તેની રક્ષા હિન્દી સનિકોએ કરી હતી અને તની આજની સ્વતંત્રતાના પાયામાં હિન્દી જુવાનોનાં હાડકાં હોમાયાં છે.

આ બધું ભૂલી જનાર ઈરાકી સરકારની કૃતઘ્નતા આશ્ચર્યજનક છે. પણ આ સ્થિતિ ચલાવી લેનાર હિન્દી સરકારની લાપરવાઈ એથીયે વધુ આશ્ચર્યજનક છે. સરકારની આ સુસ્તી ઉડાવવા પ્રજાએ કમર કસવી રહી છે.

If Iraq Wants A Square Deal In India Let Them Give Indians a Square Deal In Iraq

CARAVAN (Urdu)

"عراق معاشرتی نقطۂ نگاہ سے ہندوستان اور ہندوستانیوں سے ایک نہ ٹوٹنے والے رشتے میں منسلک ہے۔ جنگ کے اس زمانے میں عراق کو اگر خون کی ضرورت محسوس ہوگی تو ہندوستان کی رگیں ہی پھڑکیں گی لیکن جس قسم کا سلوک آجکل ہندوستان کی پیداوار اور اس کے باشندوں پر عراق میں کیا جارہا ہے۔ اُس کے پیش نظر کیا اس اندیشے کا اظہار نہیں کیا جاسکتا کہ ہندوستان اور ہندوستانیوں کی رگیں سرد ہو جائیں گی۔

عراق میں ہندوستانیوں کے ساتھ بالکل مجرموں کا سا سلوک کیا جاتا ہے۔ گرجہاں تک ہم سمجھتے ہیں ہندوستانیوں کا جرم صرف یہ ہے کہ وہ عراق کو اپنا ہمسایہ ملک سمجھتے ہیں۔ اور عراقیوں کو اپنا بھائی یقین کرتے ہیں — اس جرم کے بدلے جو سزا ہندوستانیوں کو عراق میں دی جارہی ہے، اُس کا حال مسٹر کانگا کے خط میں پڑھ کر ہم ہندوستانیوں کو اور خاص کر ہندوستانی مُسلمانوں کو عبرت حاصل کرنا چاہئے یہ زمانہ ایسا جارہا ہے کہ مخلص اور ہمدرد انسانوں کو جذباتی بے وقوف سمجھا جاتا ہے۔ کیا ہمیں اپنی خُو نہیں بدلنی چاہئے اور سب سے زیادہ کیا ہماری گورنمنٹ کو عراق کی حکومت سے اس باب میں استفسار نہ کرنا چاہئے تاکہ ہمارے حقوق مزید پامالی سے بچ جائیں۔

عراق کے مقامی سفیر صاحب اگر اس معاملے کو بہ نظر اہمیت دیکھیں اور اپنی حکومت کے ارباب بست وکشاد کو ہم ہندوستانیوں کی جائز شکایات سے مطلع کریں تو حالات بہت جلد سُدھر جائیں گے۔ سفیر صاحب یہ بات خاص طور پر اپنے ذہن میں رکھیں کہ جس ملک کی توہین کی جائے اُس سے آڑے وقت میں امداد طلب کرنا توہین کی توہین ہوگی۔"

IQBAL

"عراق ایک ایشیائی اور اسلامی ملک ہے اور اس پر ہندوستان کے احسانات بھی کچھ کم نہیں۔ کیونکہ گزشتہ جنگِ عظیم میں ہندوستانیوں نے عراق کی آزادی کو برقرار رکھنے کے لئے بہت کافی خون بہایا ہے جس کے نتیجہ میں آج عراق کم از کم سیاسی آزادی کی فضا میں سانس لے رہا ہے

لیکن عراق سے آج کل ایسی اطلاعات بکثرت آرہی ہیں جن میں حکومت عراق کی ہندوستانیوں، اور ہندوستانی چیزوں سے دُشمنی کی بُو آتی ہے۔ وہاں جو ہندوستانی ملازم تھے اُن کو علیحدہ کیا جارہا ہے — ہندوستانیوں پر سخت پابندیاں عائد ہیں حتیٰ کہ ہندوستانی فلموں کے عراق میں دکھائے جانے کا سلسلہ منقطع کرنے کی کوشش بھی ہو رہی ہے جو عراق میں نہایت مقبول ہوتی ہیں۔ اور جن سے امریکہ کی فلمیں مات کھا جاتی ہیں۔

چونکہ امریکیوں نے وہاں کافی سرمایہ لگا رکھا ہے اس لئے انہوں نے اپنے کاروبار کو نقصان سے بچانے کے لئے پایۂ تخت عراق کے لارڈ میئر کو مُٹھی میں لے لیا ہے۔ جو فلم کی نمائش کی منظوری دینے والے سب سے بڑے با اختیار حاکم ہیں۔ اور وہ ہندوستانی فلموں کی نمائش کی اجازت نہ دے کر امریکیوں کو عراقی پیسہ سے جیبیں بھرنے کی اجازت دے رہے ہیں۔

حکومت عراق کا یہ رویّہ نہایت افسوس ناک اور قابل اعتراض ہے۔ حکومت عراق کا فرض ہے کہ وہ ہندوستانیوں اور ہندوستانی صنعتوں سے دشمنی چھوڑ دے اور غیروں کے لئے اپنوں کا گلا نہ کاٹے۔ ساتھ ہی حکومت ہند سے بھی ہمارا مطالبہ ہے کہ وہ اپنی پہلی فرصت میں حکومت عراق سے اس کے غیر منصفانہ رویّہ کے متعلق باز پُرس کرے۔"

AINA

ہمارے خیال میں حکام عراق کا یہ طرز عمل نہ صرف غیر مستحسن بلکہ قابل مذمت بھی ہے۔ یہ ہماری کُھلی ہوئی توہین ہے جس کا جواب ہمیں دینا چاہئے۔

ایک اسلامی حکومت ایسی محسن کش اور احسان فراموش ہوسکتی ہے، یہ بات ہمارے وہم وگمان میں بھی نہ تھی۔ آج حکومت اور آزادی کے نشہ میں عراقی اس قدر بدمست ہوگئے ہیں کہ اپنے ان محسنوں کو بھی بھول گئے جن کی بدولت یہ آزادی انہیں نصیب ہوئی۔ جس ہندوستانی کے خون سے سینچے ہوئے درخت کا وہ پھل کھا رہے ہیں، اس کے ساتھ یہ ذلت آمیز سلوک ہم نہیں سمجھتے کہ کس جذبے کے تحت کیا جارہا ہے۔

بحالت موجودہ ہم جو کچھ کرسکتے ہیں، یہی ہے کہ حکومت ہند سے مطالبہ کریں کہ وہ عراق کی گورنمنٹ سے اس باب میں استفسار کرے، اور ہمارے حقوق کو پامال ہونے سے بچائے۔ اور بمبئی سے گئے ہوئے وفد سے جو وعدہ سکریٹری شعبۂ خارجہ نے کیا ہے، اس کو فوراً عملی جامہ پہنا کر اس بے چینی کو دُور کرنے کی کوشش کرے۔ جو عراق کے توہین آمیز سلوک سے پیدا ہوگئی ہے۔ اور ہندوستان کی حفاظت کے دعوی کا عملی ثبوت پیش کرے۔

ساتھ ہی ساتھ ہم عراق کے مقامی سفیر سے بھی مطالبہ کرتے ہیں کہ وہ اس مسئلہ کی اہمیت کو نظرانداز نہ کریں، اور اپنی حکومت کو ہندوستانیوں کے ان جذبات سے آگاہ کرتے ہوئے اس سے درخواست کریں کہ اس مذموم پالیسی کو جلد سے جلد ترک کرکے عراق میں مقیم ہندوستانیوں کے ساتھ وہی شریفانہ برتاؤ کرے جسکے وہ مستحق ہیں۔

BOMBAY'S

most popular show

NATIONAL STUDIO'S

SANSKAR

SANSKAR

CHHOTI BAHU

Directed by: VIRENDRA C. DESAI

In Sanskar, Director Virendra Desai deals with the problems of a village wife suddenly confronted with all the sophistication of the city in the person of a rival in her husband's love.

See how this rival, an educated woman, deals with the intricate problem with which she is confronted.

The most interesting picture in Town

EXTRA ATTRACTION
NAGA DANCE TOPICAL

PATHE

BOOK YOUR SEATS IN ADVANCE

DAILY 3-30, 6-30, 10 P.M.

SUNDAY MATINEE 1 P.M.

Our Review

"Hindusthan Hamara" Suffers In Exploitation

Padmadevi Brings Tears To The Eyes. Jamuna Sadly Mis-cast.

Ti'l the last the story writer coulc not make up his mind whether he wanted the people to take this picture as a social story demanding a better deal for the poor farmers or a patriotic theme inspiring the people to greater glory.

In the songs, he says there is no land like India and in the prose he starts raving about the most cruel exploitation of the poor farmers. Between the two ends, a clumsy attempt has been made to give some drama of poverty and some sob stuff of unconvincing romance between a rich girl and a poor farmer

All the things taken together make a very unconvincing hotch potch for an intellectual, though at places there are spots that might appeal to the lower classes.

The story opens with Madhu an over wise poor farmer giving a mouthful of a socialism to the people who come to relieve him of his crop under one pretext or other. He is unnecessarily shown as very hurt and vindictive and the audience not being able to share his intensity of feelings also feel a little hurt for not being taken into complete confidence of the circumstances.

In such intense patches of speech and sequence the story travels from one bit to another, till Madhu goes to the Zamindar's house and there unwinds another long lecture on Veena, who waits patiently in the car and hears him out.

The villain of the piece, Chunilal, comes suddenly and slaps Madhu. Madhu doesn't mind it and proceeds with his vehement lecture which not only bores his hearers but also the suffering audience.

This lecture which begins in the very first sequence of the picture is repeated again and again till the last reel by which time the audience knows the whole thing by heart.

Then we move to a little non-violent romance between Veena and Madhu. Madhu is all along harassed by Chunilal the manager of the Zamindar. Bansi the sister of Madhu takes a great part against all the opposition activities and is perhaps the only one who impresses.

The whole drama then runs over familiar ground and ends in a bit of chasing and shooting in which the villain dies.

The most objectionable part of the story is the character of the Zamindar, Thakur, who is portrayed in psychologically contradictory lights. He is atonce shown weak and strong, stupid and intelligent, clownish and dignified, loving and indifferent, cowardly and bold. In short, something that can only happen in films.

HINDUSTHAN HAMARA	
Producers:	*Film Corporation of India*
Story:	*K. S. Daryani*
Dialogues:	*D. N. Madhok*
Songs:	*Arzu*
Cast:	*Padma Devi, Jamuna, Nandrekar, Gope, Hari Shivdasani etc.*
Released At:	*Novelty Talkies*
Date of Release:	*26th Oct. '40*
Director: RAM DARYANI	

PADMA DEVI SHINES

Forgetting for a while the incorrect development of this character, Gope has given a good performance, which was admirable in its restraint. But his make-up called for more consistency.

Padma Devi as Bansi gave a sterling performance full of pathos and eloquence. Her words brought sympathy from the audience more because of the liquid pathos in her tone than because of any inherent pathos in the situation. In light situations also she came out with flying colours but one wondered why she had let her eye-brows go flying so often and so obviously everytime.

Jamuna was clearly mis-cast. Her natural dignity and her great art could not be utilised properly for the half-hearted role that was assigned to her. She however did her best under very difficult circumstances.

Jamuna, this excellent artiste was wrongly cast in "Hindusthan Hamara."

Nandrekar, one of the most unherolike persons for a hero, took up the entire burden of the tale and acquitted himself most miserably. Lacking even the slightest trace of emotion on his face he vomitted out long, jawbreaking speeches without any grace or emotion or even without correct diction or pronunciation. While all the time he talked of starvation of the farmers, he himself looked so over fed that his figure gave a straight lie to his words.

Hari Shivdasani, as Chunilal the manager, was crude enough for the role and could be said to have done well.

BAD EXPLOITATION

The picture had good songs, some well-written and all well sung. The photography was rather disappointing.

The direction was weak and sketchy and fell much below the previous effort of Mr. Daryani.

The story of the picture, however, has plenty of mass appeal and should go well in certain towns.

In Bombay, the success of the picture suffered a lot because it was released in an unsuitable locality and at a theatre where second and subsequent runs are generally booked.

The publicity of the picture was also most commonplace and inadequate to give the picture any chance of success.

BHOO KAILAS

(TELUGU)

DIRECTED BY
SUNDER RAO NADKARNI

featuring
SUBBIAH NAIDU
KAMALA BAI
NAGENDRA RAO
R. SUBRAMANIAM
Master VISWAM
LAKSHMI BAI
& others

Produced by
SARASWATHI CINE
FILM LABORATORY LTD

at
PRAGATI
PICTURES
MADRAS

Sole Distributors
FAMOUS TALKIE
DISTRIBUTORS, MADRAS

Our Review

"Sandesa" A Surprisingly Good Picture

Nazir And Yasmin Shine Out. Baby Madhuri, A Future Star.

The basic theme of the story constitutes of friendship and romance, but an attempt has been made to give it a political flavour by turning the theme into a handmaid of Hindu-Muslim unity.

The political twist is however carefully and soothingly worked into the main design of the story, primarily by the choice of characters and generally by giving pointed dialogues to the heroine of the tale.

But the purpose of the picture—not the philosophical but the socio-political would have been served better, if the producers had not given the apologetical dedication in a long rigmarole of an explanatory title with high sounding words, at the beginning of the picture.

That lets the cat out of the bag right at the beginning and the little mystery that flirts with the obvious propaganda is also dissipated.

If this bit of written explanation is excised, the psychological effect of the picture would be certainly more.

From all other points of view, this maiden picture of a new company is quite a praiseworthy effort, considering the inevitable difficulties new producers have to go through.

It is in fact a surprisingly good picture and considered from the standards already available in the market, "Sandesa" could be said to be a good second class production, better than several pictures produced by the long established companies. To cite a definite example: "Sandesa" is a better picture than "Divali" or "Sanskar."

A GRIPPING STORY

Suresh, the Hindu graduate and Rafique, the Mahomedan are friends since childhood. Suresh with his characteristic impetuosity falls in love with Indira, a sophisticated college girl and wants to marry her. But his father refuses consent and Suresh and Indira elope and try to live on their own after their marriage. The usual difficulties consequent upon unemployment now come their way and they spend their days between penury and starvation till they accidentally come across Rafique who is now married and doing well.

The meeting of the friends is a touching sequence and Suresh now becomes the manager of Rafique's business. Interference in the form of a jealous brother-in-law of Rafique now makes the drama intriguing. We soon have hot-words, suspicions, partings, bitter quarrels ending in Rafique's wife and child leaving him.

SANDESA

Producers:	*Hind Pictures*
Story, Dialogues & Songs:	*Munshi Dil*
Audiography:	*J. B. Jagtap*
Cinematography:	*S. R. Narasimha & Raja Ram*
Music:	*B. R. Batish*
Cast:	*Yasmin, Nazir, Ashaq Hussein, Majid, Baby Madhuri etc.*
Released At:	*West End Cinema*
Date of Release:	*16th November '40*

Scenario & Direction: NAZIR

Rafique who loves his daughter dearly falls dangeorusly ill now, because he misses his daughter. Just then Suresh is led to suspect his friend of seducing his wife. And now a storm breaks out which ultimately ends in the brave Rafique, the Mahomedan, losing his life for Suresh, the Hindu.

The story is developed in quite an interesting way and maintains its grip till the last moment. At many places the Hindu-Muslim sentiment is rather overstressed by making it the butt-end of an otherwise sensible argument. It should not have been so, as it adds propaganda to many an intensely human situation.

Nazir, makes "Sandesa" a picture worth seeing.

NAZIR STANDS OUT

Nazir gives a very good performance, quite in keeping with his long experience on the screen. He seemed to be the only one who knew how the dialogues were to be spoken. But Nazir has come out more triumphant in his direction of the picture, which shows quite a lot of imagination and intelligence. I hope he improves more in future pictures, till he beats some of the top liners.

Yasmin, charming and graceful with a newly acquired figure, gives a slick performance with good dances and clever action. Her make-up however should have been a little darker to balance with the other players. She has therefore suffered the most at the hands of the photographer.

Baby Madhuri is certainly a star of the future. This intelligent tiny tot wins every heart in the audience with her crisp dialogues and coy action. She is a darling.

The picture has beautiful well sung songs. Whoever has sung them, the job has been well done.

In its photography, the picture has suffered a lot. Absolute negligence is evident at certain places. The recording is also a little listlessly done.

And yet "Sandesa" is a picture that pleases everyone. It has comedy, tragedy, humanity and sense in their respective places and together they make quite a pleasant drama.

The picture you have been waiting for?

FAMOUS FILMS (BOMBAY)

Announce

THE RELEASE

of

DHARMA PATNI

IN TELUGU

on

10th JANUARY 1941

ALL OVER ANDHRA DESA

Cast

SHANTA KUMARI ★ BHANUMATI

HANUMANTH RAO ★ HEMLATA

RAJU ★ KUTUMB RAO ★ BABY RADHA

ETC. ETC.

DIRECTED BY:
P. PULLIAH, B A.

STORY BY:
V. S. KHANDEKAR

MUSIC BY:
ANNA SAHEB MAINKAR

FOR BOOKINGS

FAMOUS FILMS CIRCUIT.

NELLORE, S. INDIA.

Our Review

"Sanskar" Second Release Of National!

Naga Dance Topical Worth Seeing! Jyoti's Good Performance!

This picture of National Studios though second in release was produced first. It cannot therefore be compared with "Woman" the spectacular production which proved such a thundering success.

"Sanskar" is a social picture of mediocre quality with nothing outstanding and yet nothing very bad about it. It is a simple social story stretching the devoted wife and the misguided husband angle a little further and developed in the traditional manner of such plots. It has hardly any pretensions of a burning theme or any claims for outstanding performances.

THE WAITING WIFE STORY

"Sanskar" is a story of a young waiting wife Rajni, who has an educated husband in Prakash. When Prakash returns home to his wife after completing his studies at the college, Bijli his brother's wife whispers into his ears false stories of Rajni's disloyalty to Prakash. The impetuous young man believes these stories and starts upon a campaign of persecution. The wife, believing in the ideal of a Hindu wife's husband being the Lord Almighty, suffers patiently all the indignities heaped on her. On the otherhand Bijli manages to get her niece Sudha, an educated girl, on the spot with an idea to get her married to Prakash.

Prakash flirts with the idea for sometime but is badly exposed by Sudha who sees through the whole game. Ultimately this college girl restores the peace of the home and makes Rajni happy.

SANSKAR

Producers:	*National Studios Ltd.*
Story:	*Shayda*
Scenario:	*N. R. Desai*
Photography:	*Keki N. Mistry*
Recording:	*Kaushik*
Music:	*Ashok Ghosh*
Dialogues:	*Pandit Ugra*
Cast:	*Rose, Harish, Jyoti, B. Advani, Satish etc.*
Released At:	*Pathe Cinema*
Date of Release:	*31st October '40*

Director: VIRENDRA DESAI

The treatment of the story is a bit jumbled and disconnected but the subject being within the easy understanding of the masses because of its familiarity, the blanks in continuity are filled up by the audience.

The other production values are in keeping with the standard of the production. Jyoti is the only one to give an appreciably good performance.

THE NAGA DANCE TOPICAL

This picture however is being run with a short cultural feature, "The Naga Dance" which is executed in an artistic fashion. It is a beautiful piece of workmanship and is certainly worth seeing.

Virendra Desai, the director of "Sanskar."

That's how the unfortunate Indian students are made to broadcast from Berlin. This episode is depicted on the screen in "Voice of Satan" a war film produced by Wadia Movietone.

THE CREATOR OF
GREAT COMEDY HITS—

WINAYAK

BRINGS TO YOU

YOUR FAVOURITE COMEDIAN

DAMUANNA MALWANKAR

in

THE GREATEST COMEDY-CREATION

NAVYUG'S

LAGNA PAHAWE KAROON

HUNT FOR A HUSBAND

Based on "CHIMANRAO" *the Famous Character Created by* **Prof. C. V. JOSHI**, M. A.

SCREEN ADAPTATION BY V. S. KHANDEKAR; PHOTOGRAPHY BY PANDURANG NAIK; with JOG, SHAKUNTALA & DAMAYANTI

CHRISTMAS ATTRACTION
at **NEW WEST END** (BOMBAY)
and **MINERVA** (POONA)

NAVYUG'S NEXT:—

AMRIT

Produced and Directed by WINAYAK

Story : V. S. KHANDEKAR • Photography : PANDURANG NAIK

Cast : MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, SALVI, DAMUANNA MALWANKAR, MASTER VITHAL & WINAYAK.

ALL-INDIA RIGHTS
CONTROLLED BY

PEERLESS PICTURES.

116, CHARNI ROAD :: BOMBAY, 4.

PICTURES IN MAKING

PRABHAT FILM CO.

Prabhat's sensational social picture "Padosi" with its theme of Hindu-Muslim unity and its grey-haired and mellow romance between two neighbours is now being edited finally by Director V. Shantaram.

The picture which has received excellent advance publicity is eagerly awaited by Prabhat fans but it is likely to be released only during the Christmas holidays in Bombay and Poona.

With Anis in the Hindi version and Jayshree in the Marathi one, this social picture of Prabhat is expected to attain new heights of production efficiency and technique.

At the studios in Poona the paper work of "Sant Sakhu" a mythological epic has been completed under the supervision of directors Damle and Fatehlal. The portrayal of this famous woman saint of Maharashtra will be in the symbolic role of an ideal wife, daughter-in-law and devotee of God. The actual shooting of this picture will begin in the second week of December.

The constant trips of Messrs. Baburao Patel and Ahmad Abbas to Poona suggest feverish activities in the progress of "Omar Khayyam". Immediately Mr. Shantaram is free with his work on "Padosi" the first executive jobs for this superb costume picture will be taken in hand.

BOMBAY TALKIES

"Bandhan" the recent thundering success of Bombay Talkies is still making new records in almost all leading stations of the country. If success is to be measured by the box-office returns of a picture, "Bandhan" could easily be called the greatest success of the season. The picture is running at the Roxy in Bombay for the last eighteen weeks and there is an even money chance of it running for a like number of weeks more.

"Punar Milan" the new social picture with Kishore Sahu and Snehaprabha in the lead has been completed and will come to the screen at another theatre in the city during the Christmas holidays.

Still another social subject written by Mr. K. A. Abbas has gone into production at the Malad studios under the direct supervision of Producer Mukherjee.

NATIONAL STUDIOS

The second release of this studio, "Sanskar", was well appreciated at the Pathe Cinema in Bombay. This picture would have also had a long run like their first release, "Woman", had the studio shown a little more enterprise in the publicity of the picture.

Another picture that is ready at the studios is "Puja", a social story on the burning problem of illegitimate romance. Director A. R. Kardar who has just given his final O.K. to the picture, personally thinks it to be a masterpiece of his efforts in artistic expression. "Puja" will be released in Bombay immediately after "Sanskar."

The other pictures in production are "Man" by Director Mehboob, "Kasoti" by Director Ramchandra Thakur, "Radhika" by Director Virendra Desai and "Asra" by Directors Lalit Chandra and Chimankant.

Director A. R. Kardar will shortly begin the new picture on a sensational subject written by Mr. Imtiazali Taj, the celebrated novelist of Punjab. This picture will feature Sitara who co-stars with Sardar Akhtar in "Puja."

That's Prabha, as we would like her in "Ummid" a Ranjit picture.

RANJIT MOVIETONE

"Diwali" a social picture stressing the multiple problems of penury, was well appreciated by a large number of people in Bombay. At the studios Director Jayant Desai who has just returned from his South Indian tour has again taken up the work of completing his new social picture called "Shadi", featuring Madhuri, Motilal, Khursheed and Ishwarlal.

They have still not found a suitable name for the social comedy produced by Chaturbhuj Doshi lying ready in the tins. One cannot understand this clumsy procedure of producing a picture for months, getting it ready and not finding a name for it. If this is done with an idea of creating some mystery, it is certainly a very crude attempt.

Charlie, the inimitable comedian of the screen, is this time worrying about directing a picture. Taking a chair and its contents as the theme of his story he is reported to have prepared a good yarn, without doubt humorous, and expects to complete this picture, with the wind in his favour, during the next three months.

The new director, Mr. Ratilal is now seriously at it and can be seen moving about with his paper work of "Father and Son." By the time this is in print, the ideas in the paper will be transferred to the celluloid in the indoors.

WADIA MOVIETONE

"Raj Nartaki", Wadia's ambitious picture in three languages, English, Hindi and Bengali, is fast nearing completion. It is due to be released in Calcutta on the 21st December and in Bombay on the 28th.

With Prithviraj, Sadhona and Pratima in the lead, the picture is expected to be a great success and if half the expectations are borne out, Wadia Movietone will have to be congratulated for their pioneering enterprise in producing the first English picture in India

Another picture in making, ready simultaneously, is "Manthan" with the charming Radha Rani in the

stellar role and Sardar Mansur keeping company in her duets. This costume picture of Wadia is reported to be remarkable in several respects.

NAVYUG CHITRAPAT

The new social comedy with its intriguing name "Hunt For A Husband" is fast nearing completion. With Damuanna Malvankar leading a useful cast of artistes this picture is reported to have become a roaring comedy as designed by the producers.

Another picture in making is "Amrit" a social melodrama written by Mr. V. S. Khandekar, with Baburao Pendharkar and sweet Meenaxi sharing the burden between them. Even this picture is expected to be as popular as their previous ones.

PRAKASH PICTURES

"Narsi Bhagat" the devotional picture of Prakash has literally stormed the box-offices all over India. Its scintillating music combined with the star attraction of the players guaranteed a brilliant success for this picture.

In their studios at Andheri, "Mala" a social story with Rose and Jairaj, is now in the editing room. The new picture that has been taken for production is called "Dahej." It will feature Prem Adib and Jyoti and will be directed by Mr. Chimanlal Luhar.

Rose creates a rosy romance in "Mala" a Prakash picture.

Sadhona Bose has a dance-cum-music role in "Raj Nartaki" a Wadia Movietone picture.

MOHAN PICTURES

"Thief of Tartar" directed by Mr. Amarnath, with Yakub and Indurani in the lead will be released on the occasion of the Bakri-Idd at several stations all over the country.

The producers are reported to have spent a good lot of money on this picture and they naturally expect a triumphant success in return.

Another picture in making is "Alauddin", a costume fantasy with Jayant and Indurani in the lead, while Mr. Nanubhai Vakil is busy with a new subject called "Jadu-I-Bandhan", starring Sarojini and Shiraz.

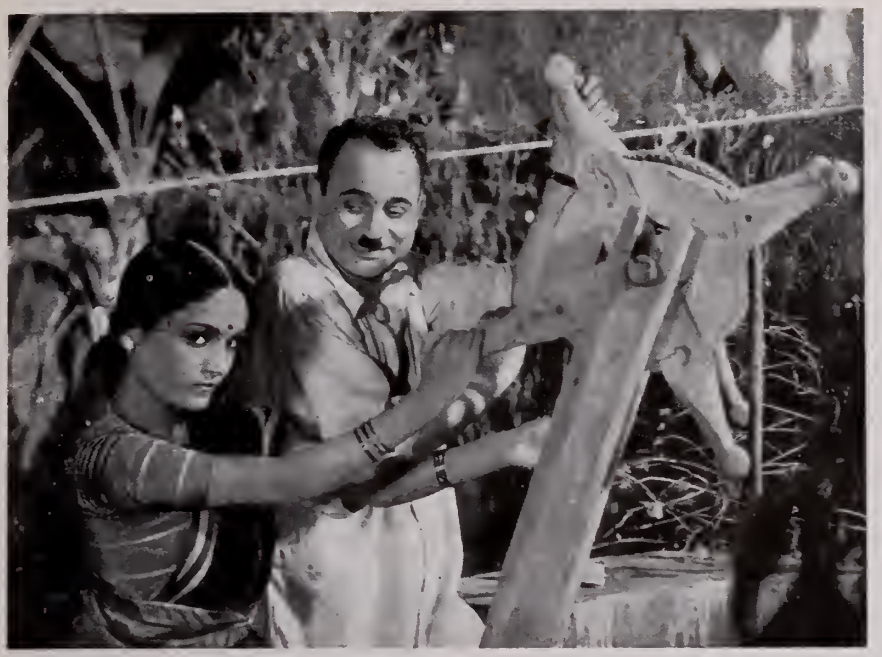
FAMOUS FILMS (Nellore)

"Dharma-Patni", the long awaited social picture of this company in Telugu is now all booked for release in the South. The first breakcut will take place early in January.

Another social picture in Tamil called "Prem-Bandhan" is being completed and will also be ready for release in the month of January.

FAMOUS ARUN PICTURES

Their maiden production "Thoratanchi Kamla" is being steadily shot by Mr. Bhal Pendharkar and will be ready for release in the month of January.



Shakuntala and Damuanna have a quiet moment to themselves in "Hunt For A Husband" a Navyug picture.

The next picture that will immediately go into production is a social legend called "Damaji".

HIND PICTURES

The first picture "Sandesa" which was released at the West End Cinema in Bombay turned out to be surprisingly good with Nazir and Yasmin gracing the stellar roles. All the variety which the audience demanded in dance and action was fully catered for with the result that this picture could easily be called a confirmed box-office success.

With such a brilliant beginning it is expected that the producers will give us some more pictures with themes of social significance.

TARUN PICTURES

"Trust Your Wife" the first picture of this company was pretty well received at the Imperial Cinema in Bombay.

The next one to go into production is tantalizingly called "Prabhat" and will feature Shanta Hublikar with Jairaj and K. N. Singh for company.

The producers are staking pretty good money on this picture and expect this social story to prove a thundering success.

PRAGATI PICTURES (Madras)

"Bhoo Kailas" the mythological spectacle of imposing grandeur and conceived in the most fantastic colours of imagination is now in the editing room and will be released in the second week of December.

With Subbiah Naidu, Nagendra Rao, Laxmibai and Kamlabai in the cast the picture promises to give a versatile scope to all the demands of the audiences.

The next picture, on the sets to be, is called "Vasant Sena" and it will be produced in Kanarese.

"Bhakta Cheta" a mythological devotional subject has also gone into shooting with Malati and Laxmikant Kavi in the cast.

CIRCO PRODUCTIONS

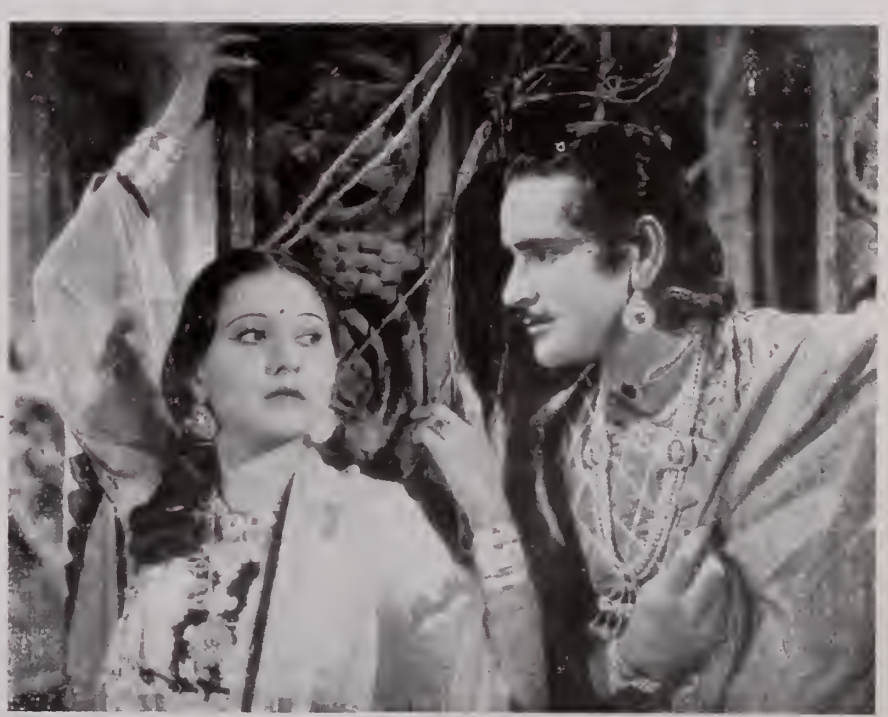
"Deepak" starring Prithviraj is a social story which will be released at the Imperial Cinema in Bombay by the time this is in print.

Other pictures in making at the studio are "Vanmala" featuring Maya Bannerjee and "Zamindar" starring the inimitable Chandramohan.

FILM CORPORATION OF INDIA (Calcutta)

"Hindusthan Hamara" a social picture directed by Mr. Ram Daryani and starring Padmadevi and Jamuna could not make much of an impression because of its unsympathetic exploitation in the city.

With better publicity and a better theatre, this picture would have probably given better returns. The other social picture of the company which will come to the town very shortly is called "Qaidi" featuring Monica Desai and Romola.



Prithviraj and Sadhona Bose make a splendid team in "Raj Nartaki" a Wadia Movietone picture

SITARA—This smart heroine of many pictures stars once again in "Puja" a National picture directed by A. R. Kardar.

"I RISE FROM MY GRAVE"

By: K. Ahmad Abbas

Comrade Ahmad Abbas has written his "dying declaration", as he says. I give it in full, without excising a word, because to the "dying" man even a word is vital. But if Abbas gets a vision to see in the heart of hearts of his "faithless" friends, he will only find himself—still a sacred relic of something too fine and honourable in the present day fast moving world.—BABURAO PATEL.

TO read the news of one's own death while still alive is a rare privilege that is vouchsafed to very few people. One such lucky man was Mark Twain, who on reading an obituary notice announcing his death, telegraphed to the paper: "The news is slightly exaggerated."

And, borrowing the words of the famous American humorist, I too replied, "The news is slightly exaggerated," when a friend recently telephoned the "Chronicle" office and asked *me* whether I was really dead!

The death motif seems to be haunting me for the past few months.

First, it was "reliably" rumoured that I was suffering from "slow fever" (must be very slow, indeed, not to have yet reached even once anywhere near 99 degrees!)

Then came my friend, Baburao Patel's interview in "Asha" in the course of which he referred to some mysterious "personal catastrophe" diagnosed as "unsettled mental condition" and generally regretted that I had stopped writing film criticism.

Funny, that the very same issue of "Asha" should have contained two full pages of film criticism contributed by me.

And on top of it came the little paragraph in "Editor's Mail" of the last issue of "filmindia":

Q. "May I ask who is K. Ahmad Abbas?"

A. "To the film industry a short lived storm that passed, to the friends an affectionate memory."

Inspite of his wide popularity very few of his over 3,00,000 readers really understand the subtleties of Baburao's peculiar humour and, no wonder, that some of them got the impression that I was no longer in the land of the living.

The result: Three telephone calls, two letters and one post card anxiously enquiring about my "death." It is good to feel that there are at least six persons who feel for you!

I HAVE A SENSE OF HUMOUR!

As I said, the Death motif seems to be consistently pursuing me. I received a film magazine from Lahore—a special Divali issue—and, as I opened it, the very first article that hit my eye was "WHY FILM CRITICS DIE SOON?", by my friend, S. V. Kriparam, mainly devoted to mourning "the unexpected, sudden and sad death of Khwaja Ahmad Abbas as a film critic."

Mr. K. S. Hirlekar, Founder of the Motion Picture Society of India, once again rushed to the rescue of the Indian film industry in taking the Iraq deputation to Delhi. Though not actively interested in the film industry now, his love and enthusiasm, as seen in his numerous selfless activities to further our industry's interests, demand gratitude from all who have an invested stake in the industry. "Filmindia" thanks Mr. Hirlekar and expects his help and guidance in its future battles.

Again, it is funny that some weeks earlier, the same magazine should have, after repeated requests and reminders, got from me a special article for this very Divali issue. I looked for it in the magazine but failed to find it. Perhaps the editor felt no obligation towards a humble contributor who is "dead" anyway—morally if not exactly physically!

Finally, by a "stranger than fiction" coincidence, I received as a present from a friend Marie Correlli's beautifully morbid novel "Vendetta," the story of a man who was buried alive and **returned from his grave to wreak vengeance on his faithless friends, who had flattered him and "exploited" him while he was alive but had utterly forgotten him within a few hours of his "death."**

Thank heavens, I am not morbid like the character in "Vendetta" and, I flatter myself, I possess a sense of humour so that I am more amused than upset by such harmless jokes as the news of my own death.

But after reading "Vendetta" it did occur to me that it may be amusing to rise from my temporary "grave" of oblivion into which I have been plunged by a conspiracy of circumstances, and to reveal to my old and valued friends, the readers of "filmindia", the "mysteries of life beyond death"—in other words, to tell them about the grand thrills of *not* being a film critic!

AND WHAT HAVE I NOT DONE?

I warn you that this is a purely personal article and I propose to make the fullest use of the first person singular. If I am considered important enough to be the subject of an obituary notice, my "dying declaration" must also be recorded!

ENTRANCING **BEAUTIFUL**

EPOCH MAKING

A Glorious Social Hit

SNEH-BANDHAN

OR **INTIZAR**

YOUNG LOVE FLIES on SILVER-CLOUDS!

A Bombshell !

LOVE LIES Writhing in Agony
A Glorious Woman In Life's Grim Battle

Throbbing With Emotions
Tilting Melodies
Masterly DIALOGUES
SPARKLING COMEDY

A K. B. DESAI *Super Production*

FROM **28th DEC. 1940**
At **ROYAL OPERA HOUSE**
BOMBAY

FEATURING

BIBBO • E. BILLIMORIA • NAVIN YAGNIK • MUZAMMIL • BOSE • PURI • PRATIMA DEVI • RAJKUMARI
AND OTHERS.

DIRECTOR: **J. P. ADVANI**

Then Thrill Up

"MERE RAJA"

An Epic Of Knightly Deeds and Adventure

FEATURING:

SHANKER VAZRE • MOTI • BOSE • PURI • DHULIA • KANTA • KAMLA • ALI COMEDIAN • BHALERAO

DIRECTOR:
T. S. MANI

A K. B. DESAI *Super Thriller*

•

ADVENTURES OF SHEIKH CHILLI
OR
GHANCHAKKAR

DIRECTED BY
Sjt. Kikubhai B. Desai

FEATURING
Moti and Navin Chandra

Magic — Thrills
Mystery — Comedy

A WONDEROUS
FAIRYLAND ROMANCE
A Paramount Production.

FOR BOOKINGS APPLY TO

PARAMOUNT FILM COMPANY

PAREKH STREET • BOMBAY 4.

Gee, a girl in pyjamas! And Ishwarlal that way? Nur Jehan must be upto something in "Ummid".

So much has been made, privately and in the film press, of the fact that I am no longer writing and editing the Film Page of "The Bombay Chronicle." There are different and mutually contradictory "theories" about it—one of them being that I have been promoted to a more responsible job and another that I have been "degraded" for showing partiality for certain friends of mine among the film stars (who actually, seem to be getting a much bigger "boost" now that I am not writing the Film Page!)

Before I tell you why I am not writing the "Chronicle" Film Page, let me first make it clear that I was not born into this exciting world of journalism with the film critic's illuminated silver press-show pencil in my mouth.

Boyishly enthusiastic and terribly self-conscious, I entered a newspaper office seven years ago and the first job assigned to me was to sub-edit the commercial page. Day after day, I sat at my desk, painfully wrestling with prices of Hessian and Cotton T.T., New York on London, Bullion and Seeds, Bulls and Bears. That's why I know more about their favourite hobby of Share Bazar Speculation than certain producers suspect me of knowing. That's where I learnt of the mad gambles of capitalism which upset markets and stake the lives of millions on such imponderable circumstances as a king's cold or a dictator's dyspepsia.

The very next job that came my way was law court reporting and I still remember the feeling of nausea I had when for the first time I heard a death sentence passed on a convict. I saw a simple peasant who, suspecting his mistress of infidelity, had killed her with an axe and related the whole tragic story calmly, truthfully, unhesitatingly convinced that the gallows would unite him with his beloved in the other world—a gallant and upright man with pathetically perverted ideas of love and fidelity. My mind vividly recalls two other cases: that of a young orphan boy who tearfully admitted having stolen six annas because he was hungry and that of the pitiful woman whose nose had been chopped off by a suspicious and callous husband.

ORDERED TO BE A CRITIC!

In course of time I was to specialize in interviews and met diverse and interesting characters including politicians, fire-eaters, globe-trotters and street-walkers not always immoral! I 'covered' Congress Sessions and Trade Union meetings, saw Pandit Jawaharlal choking with emotion as he spoke about Spain and heard Mahatma

Surya Kumari—the Radio star appears in "Prem Bandhan" a Tamil picture of Famous Films.

EVER READY

TO COURT PRISON FOR HIS PRINCIPLES AND CONVICTIONS!

—A Hero Amongst Doctors!

—A Doctor Amongst Doctors!

MONEY
—he did not care for it!

Happiness of Mankind
That was the
Mission of his Life—

HE STAKED HIS DEAREST FOR IT !

DEEPAK

PREMIERE RELEASE
on 7th December
AT
IMPERIAL CINEMA BOMBAY

FEATURING

The Great
PRITHVIRAJ

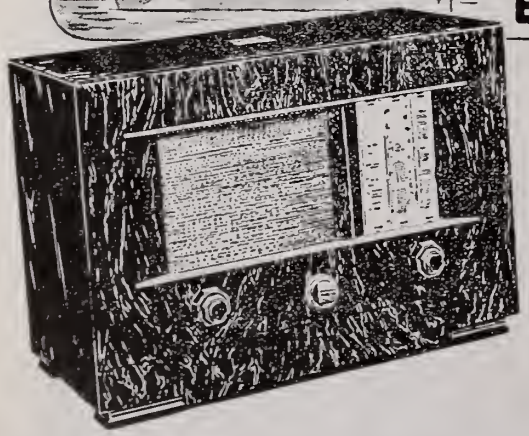
Supported by:
ASHALATA
VATSALA
SUMAN
ANANT MARATHE

Circo's
NEWEST FILM
CREATION

Music by:
TIMIR BARAN

Sole Distributors:
ROYAL FILM CIRCUIT
BOMBAY 4

HMV 'High Q' RADIOS now arriving.. give you HIGHER EFFICIENCY



The name "High Q" was used for the reason that it is recognised by Radio Technicians as standing for 'highest all-round efficiency.'

"HIS MASTER'S VOICE"
5-Valve Table Model 1022 for A.C. Mains

A Receiver that provides entertainment from a wide variety of broadcasting stations the world over. The large fully calibrated scale ensures quick and accurate tuning. The newly designed loudspeaker reproduces programmes with amazing fidelity. The cabinet is attractively finished in walnut, and is resistant to the rigours of climatic conditions.

Specification.—Five-valve Superhet Wave. Range: 13-30, 30-90 and 190-570 metres. Continuously variable Tone Control; Automatic Volume Control; Loudspeaker: 8¼ in. diameter Electro-Magnetic; Output: 5 watts; Sockets for attachment of extra Loudspeaker and Gramophone Pick-up; Cabinet Dimensions; Height 14¾ ins. Width 20½ ins. Depth 10⅝ ins.

MODEL No. 1022: Price Rs. 285/-

ASK FOR FREE DEMONSTRATION TO ANY ***H.M.V.*** *DEALER OR*

HIS MASTER'S VOICE SALON
SIR PHIROZSHAH MEHTA ROAD • FORT, BOMBAY

Gandhi unfolding his plan of satyagraha as he sat spinning on his *charkha*. I flew from Bombay to Delhi and back to report the inauguration of the first Air Mail service in India, and, thanks to the "scoop" of our London correspondent, experienced the much greater thrill of bringing out the special edition announcing the actual abdication of King Edward—ten hours before any other paper in India! And all the time I wrote—reports of flower shows and motor accidents, editorial notes on political affairs, short stories, the Radio page, the Motoring and Aviation page, and the Science and Industry page!

I mention all these activities as nothing remarkable or even unusual for a journalist. Every young apprentice in a newspaper office is invariably put through the same mill for, being the junior-most member of the staff, all miscellaneous work is given to him. Indeed, I am sure most of my seniors in journalism have had even more exciting and varied experiences.

And, please don't imagine I am being irrelevant and getting further and further from the main theme of this article—why I became a film critic and why I am no longer a film critic. Indeed, in the preceding paragraphs, I have already given the answer.

That's a fast one between Prabha and Ishwarlal. They do it that way in "Ummid" a Ranjit picture.

I became a film critic for exactly the same reason for which once I became a radio critic or a law court reporter or a commercial page sub-editor—*because I was so ordered by my editor.* It was just another assignment, a new phase of my journalistic career.

But don't jump to the conclusion that the reverse is also true.

It was at my personal request that I was transferred to the news department. And, though it will surprise many of those who have been announcing my death as a film critic, that I have general permission from the Editor and a permanent invitation from Mr. Parvate, the present film critic, to write for the Cinema Page whatever and whenever I like.

It's an argument between Madhuri and Khursheed in "Shadi" a Ranjit picture.

I AM NOT A DIRTY JOURNALIST

I am no longer writing and editing the "Chronicle" Cinema page because I discovered, firstly, that, in trying to be a film critic I was in danger of forgetting to be a journalist. I was losing live contact with NEWS—and that, I assure you, is worse than death for a journalist. Secondly, for one reason or another I had managed to antagonise a substantial section of the film industry and, worse still, of the film press and when your own comrades called one a "dirty journalist" trying to blackmail producers for the sake of allegedly amor-

The Bai and the Banu of "Padosi" a Prabhat picture of great social significance.

ous affiliations, it was high time for me to pause and consider whether I was not losing whatever little advantages I had when I began my career as a film critic.

When, after the sad demise of my revered friend and art *guru,* Kanaihyalal Vakil, I was asked to edit the Cinema page, I knew nothing about film criticism—except for a few nondescript articles on films (will it surprise Messrs. Kriparam and Gajanand Sharma to know that it was their *Movies* that published my first attempt at film criticism way back in 1934?) and a few months' experience of part-time publicity work in Bombay Talkies. I knew hardly anyone in the film industry, could not distinguish Chandulal Shah from Chimanlal Desai and believed the latter to be a brother of Nanubhai Desai and Kikubhai Desai! But that did not worry me. As a journalist, I had learnt to depend upon my slender literary resources for all varieties of work. I had edited the Motoring page without knowing a clutch from a gear and reviewed radio programmes by listening to them over "single cha" in Irani restaurants.

NOT ESSENTIALLY A FILM JOURNALIST

On the other hand, I actually thought that this "ignorance" might be a distinct asset as I was free from any kind of prejudices and preferences. Perhaps the producers and the public would take more kindly to the reviews of an outsider than to the veterans of film journalism. Also I believed that as one who was not essentially a *film* journalist, I could bring to bear on film reviews a new kind of attitude, reflecting the opinions and demands of that class of picture goers which roughly approximates the newspaper reading public. Using my fairly varied experience during the years of reporting and miscellaneous journalism, I could perhaps more adequately evalute films not as bits of celluloid but as a medium for the reproduction and enrichment of life. Yes, I actually dared to hope that in my film reviews would be heard the echo of Gandhiji's spinning wheel as well as the pleadings of the boy forced into crime by hunger, that they would draw inspiration from Jawaharlal's passionate idealism and that in them would be mirrored—and exposed—all the evils that, from experience I knew, were the results of imperialism and capitalism. In other words, I wanted to

Sitara will be on the screen soon in "Puja" a social picture directed by A. R. Kardar for the National Studios.

extend the editorial page policy of the "Chronicle" to its cinema page.

At least that was my ambition and, perhaps, that would explain why the page I edited was so "prejudiced" in favour of pictures like "Savkari Pash" (even if they were technically inferior), why I preferred Shantaram's realism to Devaki Bose's mysticism, William Dieterle's idealism to Lubitsch's reactionary though brilliant comedy.

WHAT I DID FOR OTHERS

How far I succeeded or failed in this task is not for me to judge. I honestly believe that though I allowed my instinct to be the sole guide in evaluation of films, personal considerations never entered into it. I kept them out inspite of pretty severe provocations. The seven column "boost" for "Admi" was written after personally spending three days' salary on seeing the picture with friends, as no journalists were invited on the opening day —and who can wait 24 hours to see a Shantaram picture! Two days after the Eros management insulted me at a press show for slashing "The Sun Never Sets" as imperialist propaganda, I came out with a seven column streamer for their "Peter The Great." Talking about insults, among the dozen leading cinemas in Bombay with the exception of one, I have been insulted (sometimes actually turned out) at every one of them. I don't complain. Born with an unimpressive personality I have learnt to take personal insults for granted. If I did not, those sensational reviews of "Zola", "Admi", "Mr. Smith" "Chingari" and "Pagal' would never have been written.

Motilal and Madhuri once again team together in "Shadi" a social picture of Ranjit.

I don't say I have always been hundred per cent correct in my reviews. I once thought an ordinary picture to be very powerful tragedy because I noticed a notoriously tough but really soft-hearted and sentimental film critic who was sitting next to me actually shedding tears during the show! And two most competent technicians assure me that my praise of Barua's photography in "Zindagi" was unjustified. It is possible to be honestly misguided.

But to believe in one's own impartiality and to convince other of it are two different things. And in course of time I came to be accused of partiality from all sides. The producers said I was pampering the stars and flattered me by suggesting that because of my writing they were demanding fabulous sa-

Nandrekar and Romola in "Qaidi" a Film Corporation picture.

HIND PICTURES'

Stirring Social Hit !

SANDESA

True to the sense of LIFE Values it has the making of a GREAT PICTURE. A strong Social Drama, Good Songs, Excellent Dances, Hindu-Muslim Unity as background theme and

YASMIN **SUSHILA** * **NAZIR** **SADIQ** * **ASHIQ HUSSAIN** **BABY MADHURI**

in the Star Cast

Now running to crowded Houses at the

NEW WEST END

DISTRIBUTORS :

BRILLIANT PICTURES LIMITED

PANT BHUVAN ● SANDHURST ROAD ● BOMBAY. 7

Young India's *December Release*

VATSALABAI KUMPTEKAR

Hear VATSALABAI KUMPTEKAR, The Sweet Siren of the Silver Screen Sing Sonorous Songs on D.A. 6154

"MAJ LOTILE ATA KA" "KAISA RUCHLA ABOLA"

(Composed by M. G. Rangnekar)

&

JYOTSNA BHOLE on T. M. 8378

"AJUNI KAISA YEINA MAZA RAMRAYA"

" BAISLE MI PAYTHYASHI "

(Composed by M. G. Rangnekar)

JYOTSNA BHOLE

PRABHAT'S **"DNYANESHWAR"** & PRAKASH'S **"NARSI BHAGAT"**

FILM SONGS HAVE BEEN RECORDED ON **YOUNG INDIA**

YOUNG INDIA

For Full Particulars & Catalogues etc:—

THE NATIONAL GRAMOPHONE RECORD MANUFACTURING CO., LTD.

Telegrams: "TANSEN"
Telephone No. 25181

110, MEDOWS STREET, FORT, BOMBAY

Factory at
◆ WADALA (BOMBAY.)

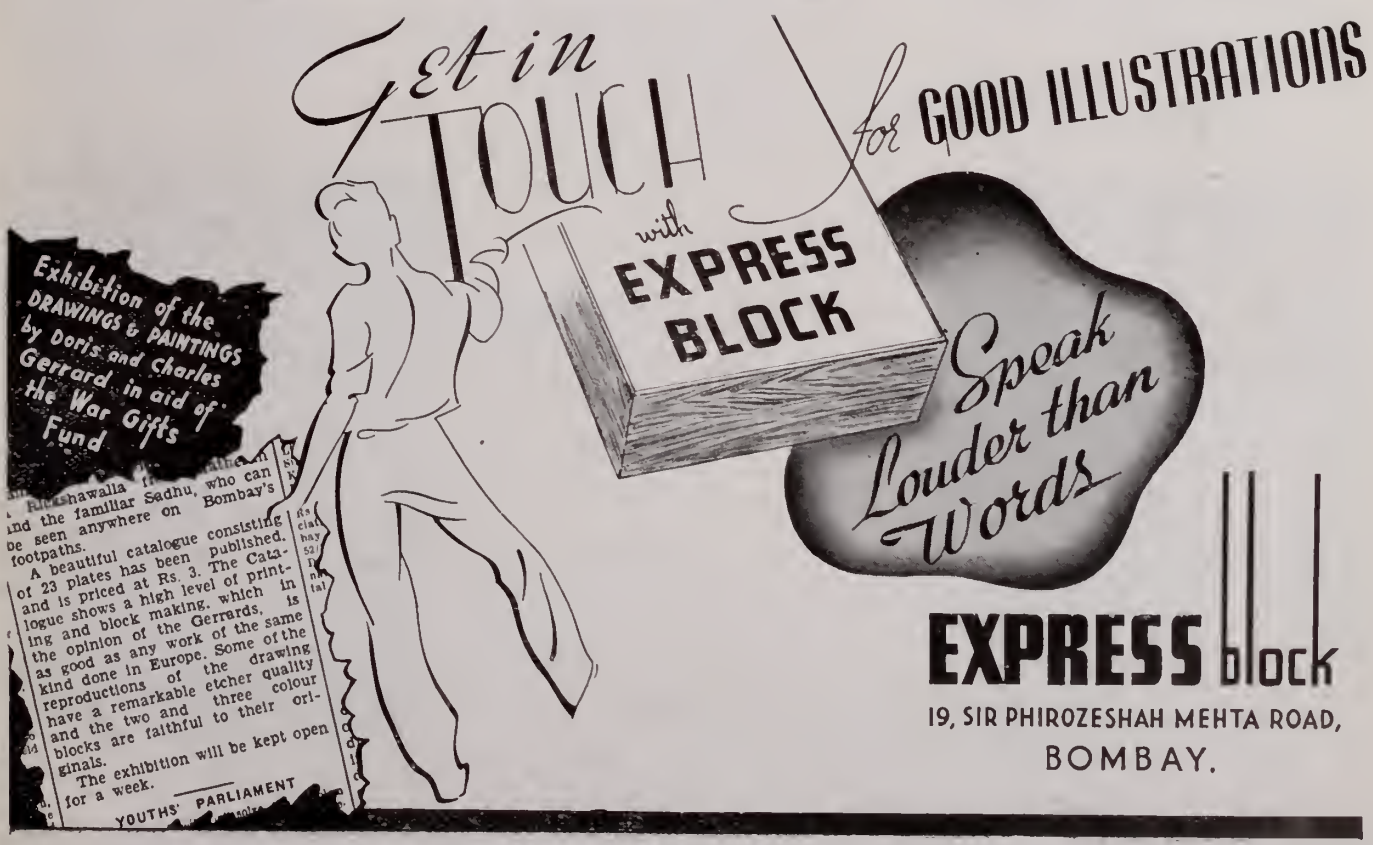
laries. Some of the most prominent artistes, on the other hand, resented my praise of Shantaram and told me that by over-emphasising the value of good scenarios and good direction I was playing the capitalist-producers' game of cutting down the stars' salaries. There is some comfort in being accused of contradictory crimes by rival factions like the Congress which is called pro-Hindu by the Muslim League and pro-Muslim by Hindu Mahasabha. Similarly, in different quarters, I was simultaneously accused of being pro-Ranjit and anti-Ranjit, pro-Bombay Talkies and anti-Bombay Talkies, pro-Sudama and anti-Sudama. When I wrote that Prithviraj should have played Major Safti in the "Rains Came" other stars thought I was being paid by Prithviraj to "sell" him in Hollywood and yet hardly a week later I was accused by a friend of the star to be anti-Prithviraj.

MY PRIVATE LIFE BECAME IMPORTANT

Nor were matters allowed to rest here. My private life suddenly became a matter of public importance—as if, for instance, the fact that Motilal was my friend would make "Achhut" a bad picture and "Holi" a good one! One who had always believed that a man's personal life was his own—whether he be a politician, a film star or a film critic—was made the target of a barrage of mischievous gossip and scandal. Was I paying the price of the moderate amount of fame that had been thrust upon me or tht penalty of indulging in the luxury of airing my independent views and thereby threatening vested interests?

Worse still, insidiously, almost imperceptibly, I was unconsciously drifting into unnecessary controversies and cliques, inevitably affecting my style which was becoming self-conscious and cramped. I was getting more and more into the films and further and further away from real journalism. My father and a few close friends had been noticing and regretting this drift. And when one day I discovered that I was so much out of touch with world news that I did not know when Italy had entered the war and who was Senor Suner, I decided to revert to the news desk. According to my way of thinking, a film critic cannot call himself progressive if he is not following, from day to day, the political, economic and social developments in the world.

But in a world ridden with capitalism, progressive literature must remain for me as for others an ideal rather than an achievement. Even in an advanced country like America it is non-existent. Meyer Levin had to stop writing in "Esquire" and Frank Nugent of "New York Times" has migrated to Hollywood. Only my friend Jimmy Dugan ploughs his lonely furrow in "New Masses." As for India, of the three persons who were gifted with the potentialities of becoming progressive film critics, economic necessity has forced one to publicise ambulances, another to report princely doings for a news agency in


Get in TOUCH with EXPRESS BLOCK for GOOD ILLUSTRATIONS
Speak Louder than Words
EXPRESS block
19, SIR PHIROZESHAH MEHTA ROAD,
BOMBAY.
Exhibition of the DRAWINGS & PAINTINGS by Doris and Charles Gerrard in aid of the War Gifts Fund
and the familiar Sadhu, who can be seen anywhere on Bombay's footpaths.
A beautiful catalogue consisting of 23 plates has been published, and is priced at Rs. 3. The Catalogue shows a high level of printing and block making, which in the opinion of the Gerrards, is as good as any work of the same kind done in Europe. Some of the reproductions of the drawing have a remarkable etcher quality and the two and three colour blocks are faithful to their originals.
The exhibition will be kept open for a week.
YOUTHS' PARLIAMENT

Kishore Sahu returns to the screen in "Punar Milan" a Bombay Talkies' picture.

an obscure state, and the third to write publicity blurbs for studios on Sundays instead of playing with his children as he would like to.

SAVE YOUR TEARS, "WELL WISHERS"!

For the time being I leave their ranks and the first spell of freedom is thrilling. No longer need I get up early in the morning and, bleareyed and unshaved, rush to press shows often only to be turned out. No longer need I avoid meeting producers and directors on premieres for fear of having to say polite things about rotten pictures. Now I can pay for my seat and walk out of the show if the film bores me. I can dine at Motilal's place every day of the week and for that reason not become self-conscious when seeing his next film. Hitler and Mussolini can't complain that on the news pages I am not giving them sufficient publicity and it is a pleasure not to have to worry how a certain remark of a headline or a caption would be received by the producers, directors and stars. I am definitely enjoying my holiday from film criticism.

But I am yet far from being out of the film business altogether. Before I got a divorce from the Cinema page I had agreed to collaborate on the script of "Omar Khayyam." Since then I have written another one for Bombay Talkies (that way perhaps I may be able to give some literally "constructive" criticism!) And the All India Radio still courts the producers' displeasure by allowing me once a month to poison the air with my reviews of films.

As for those "well-wishers" who seem to be too much "worried" by the dark rings round my eyes and my "unsettled state of mind", let them try, in addition to seven hours daily work in a newspaper office, to write, revise, re-write and re-write in four months two complete scenarios—one for an incorrigible perfectionist like Shantaram and one for a smiling slave-driver like S. Mukherji.

No, Sir, all things considered, I am doing fine. Save your tears and send the money you would have spent on wreaths and flowers to the Storm (that passed!) Relief Fund.

Vanmala is coming in Atre Pictures "Payachi Dasi."

M. K. Radha in "Prem Bandhan" a Tamil picture.

Indurani in "Thief of Tartar" a Mohan picture.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia" Publications Ltd., from 104, Apollo Street, Fort, Bombay.

Await Release!!
Coming Very Shortly

MOHAN PICTURES'

Super productions !!

The wonder film of the year...Another tribute to the genius of director
K. AMARNATH

A PRICE ON HIS HEAD.....
A SONG IN HIS HEART.....
A GIRL IN HIS DREAMS.....

The gay thief of TARTAR, who feared neither death nor devil, fires your blood with leaping Thrills.....

The THIEF *OF* TARTAR

DIRECTED BY
K. AMARNATH

Starring
- **YAKOOB**
- **INDURANI**

VATSALA KUMTEKAR
Miss MIRA
Miss GULAB
W. M. KHAN
NAWAZ, HIRALAL
SADIK, HAROON
and others.

Coming Shortly at the Leading Theatre

JAYANT ... & INDURANI

Glittering stars of the silver screen in their best performance in

ALAUDIN LAILA

A story afire with eternal human passion.....blaze with box-office appeal.

DIRECTED BY
A. M. KHAN

FEATURING
JAYANT : INDURANI
AMINA, VIOLET COOPER,
GOOLAM MAHOMAD, NAWAZ,
S. ALAM, ZAHOOR and others.

The most enchanting magic picture

Jadui Bandhan

Direction :- NANUBHOY VAKIL

Starring
SAROJINI — SHIRAZ
FAKIR MAHOMAD.

"DEEPAK MAHAL"

Directed by NANUBHOY VAKIL

Starring
SAROJINI - ANILKUMAR

FOR BOOKING WRITE TO
RAMNIKLAL MOHANLAL & Co.,
Khetwadi Main Road - - - BOMBAY-4.

RANJIT
PRESENTS

A SPARKLING
SKY-LARKING **COMEDY**

PRABHA • NURJEHAN • DIXIT
ISHWARLAL • KESRI • ETC

A DIFFERENT PICTURE

Watch
for its
Releas

IN YOU
FAVOURIT
THEATR

SEP 25 '41